

*A Human Fashion Brand Model to Define  
Critical Symbiotic Relationships for Celebrity  
Fashion Emulation.*

**Submitted as a partial requirement of the  
requirement of the degree of Doctor of Philosophy**

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## ABSTRACT

The internet and widespread use of Web 2.0 technologies such as Instagram, Twitter, Facebook and YouTube, are changing and shaping the way celebrities communicate their fashions to their fans. This is because it facilitates a more direct connection with celebrities. Celebrities are used as a reference point for entertainment to fill a gap or numerous gaps in individuals' and consumers' lives (Rojek, 2001). Why individuals feel the need to look for inspiration from celebrities and their styles to activate, validate, fulfil their expectations, create feelings and experiences is important for marketers to understand.

From an industry perspective there is real revenue in the sales of their celebrity copy ready to wear derivations and mass market clothing. The meanings and attachments of celebrities and their fashions can significantly shape identity development of consumers and many theorists believe these attachments foster the transition into adulthood, in much the same way that relationships with peers do. Preceding celebrity research has involved using the "celebrity as an endorser for another brand's product... rather than understanding the celebrity brand itself" (Moulard, Garrity, & Rice, 2015).

This investigation explores the current context of literature in celebrity fashion marketing and examines the celebrity and their effectiveness in endorsing and promoting fashions as a coercive force in shaping the identity of fashion consumers. There are three stakeholder groups involved in celebrity fashion and emulation which are termed symbionts by the researcher. Namely, the fashion celebrity, the fashion celebrity marketer and the fashion consumer. The interrelationship of these three stakeholders is investigated in the research and a 'Human Fashion Brand Model' is developed to define critical symbiotic relationships for celebrity emulation. Based on the examination of the 'Human Fashion Brand Model', the research presented the research aim and objectives and provided an outline of how the 'Human Fashion Brand Model' evolved and was developed. The study presents valuable results and insights and a research methodology is used to assist in the model development which demonstrates the key findings gathered from literature reviews and the use of semi-structured interviews by the assimilating of theory into one model to theory build and demonstrate the varying complexities between the symbionts which describe best practice theories and constructs.

The need for a 'Human Fashion Brand Model' is pertinent because there is an enhanced growth in the use of social media by celebrities to communicate their fashions without a

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clear understanding and monitoring of their positioning, capability /maturity, the impact this has and the measuring of the impact. It analyses existing models and how these impact on the fashion consumer-self, on the attachments that individuals place on celebrities as opinion leaders and their fashions. The ‘Human Fashion Brand Model’ is envisaged to be a guide for anyone interested in celebrity fashion marketing and can be further adaptable to any gender, age group, country, campaign location, target customer, religion or culture. The model’s workability and efficiency in the field is validated and the final chapter summarises the entire research and provides recommendations for future research.

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## ACKNOWLEDGEMENTS

*“All Praise Belongs to The Lord of The Worlds and The Master of The Universe”.*

Thank you for blessing me and allowing me to fulfil my dream.

This work is dedicated to my mother (Ami) who always believed in me and supported me throughout this journey in every possible way. I couldn't have done it without you. You always said that education is power and 100% encouraged me to follow my dreams, visions and goals. I thank you for allowing my brain to have the freedom to explore and thrive creativity. My girls, this is also for you - you probably hadn't realised what I have been doing all this time when mama had the laptop open and was working until late at night and again in the early hours of the morning. I too want you to believe that you can achieve your dreams with hard work and determination. The research is also dedicated to my brother who sadly passed away during it and would have been happy and proud.

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I now look forward to what the next chapter of life holds.

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## ABBREVIATIONS

CMM	Capability Maturity Model
DBI	David Brown Index.
DIT	Diffusion of innovations theory.
FIFA	International Federation of Association Football.
FRED	Familiarity, Relevance, Esteem and Differentiation.
HFBM	‘Human Fashion Brand Model’.
MERCH	Merchandise.
MP	Member of Parliament.
TAM	Technology acceptance model.
TPB	Theory of planned behaviour.
TRA	Theory of reasoned action.
Web 2.0	Twitter, Facebook and YouTube.

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# CHAPTER 1: INTRODUCTION

## 1.0 Introduction

This chapter provides an introduction to this thesis and precedes by giving a background to the study. It commences by explaining the growth of fashion celebrities, fashion celebrity marketers and fashion consumers in celebrity fashion emulation; with the aim of describing the need for the development of a ‘Human Fashion Brand Model’. The research begins by defining the celebrity and examining the celebrity as a ‘Human Fashion Brand’. It highlights the importance of celebrities in the fashion industry and analyses how marketers appoint celebrities for their fashion brands and the impact of them on consumers. Furthermore, it investigates what constitutes a fashion fad or a longer-term fashion or trend which is diffused in society and adopted as a result of a celebrity. In addition, the chapter will describe best practice theories and constructs gathered from literature reviews. This will highlight the gap and the motivation for this research through the following:

- Research aim and objectives.
- Literature undertaken.
- Research methodology.
- Development of the ‘Human Fashion Brand Model’.
- Interviews and validation.
- A brief description of the chapters.

Images and information about celebrities have become readily available at the touch of a button using smart technology and have resulted in celebrity figures enjoying high profiles. Their individual qualities and glamorous images have enabled celebrities such as Madonna, Michael Jackson, and Leonardo DiCaprio to move beyond national markets, whilst they are alive, and even after they have deceased. The glamorous images and footage allow fans and followers to dedicate their lives to individual celebrities, to track their moves, monitor them, and copy their fashion style (Kristen, 2012). A celebrity holds the ability to wear something distinctive once and fans are able to automatically associate that celebrity with that product (brand), making them meaningfully influential to companies and brands.

## **1.1 Research Background & Context**

*“Heroes and fame have existed for millennia, but the celebrity as we know it, is a recent phenomenon”* (Kurzman et al., 2007).

Walker (2003) defines a celebrity as anyone that presides in “music, fashion models and movies ...having fans in virtually every country in the world” (additional definitions of the celebrity are analysed in detail in section 2.2.1). Further, Moulard, Garrity, and Rice (2015) extend on this definition and state that “the rise in the number of celebrities and their influence is undeniable ...and that cable television, celebrity websites and social media have all proliferated celebrity images.” Making celebrity status as no longer reserved for actors, singers and sports figures with above average assets, but now a shift to include other life domains such as

politicians, CEO's, chefs and others too. This growing obsession with the celebrity is contributing towards celebrity identity diffusion. In addition, making the position that the entertainment celebrity holds more value within society today and opening up new ingresses like "reality TV, which have [in turn] formed new celebrities and become a major part of the media landscape that one might say defines the reality of television" (Joyrich, Kavka, & Weber, 2015).

However, it is important to note there is a distinction between the roles the celebrity plays in the context of this study and how it differs from the endorser role they have conventionally been used for (Table 1.1). Traditionally, a celebrity endorser of a brand would incorporate the celebrity's face with a product or a collection. However, "marketing thought has shifted from viewing celebrities as merely brand endorsers" (Fleck, 2012; Ilicic & Webster, 2016; Kelting & Rice, 2013; Kowalczyk & Royne, 2013) to celebrities as constructed 'human brands' (Ilicic & Webster, 2011; Keel & Natarajan, 2012; Moulard et al., 2015; Thomson, 2006); this concept coined by the mainstream media is not one that has been fully developed in the academic literature (Kowalczyk & Royne, 2013).

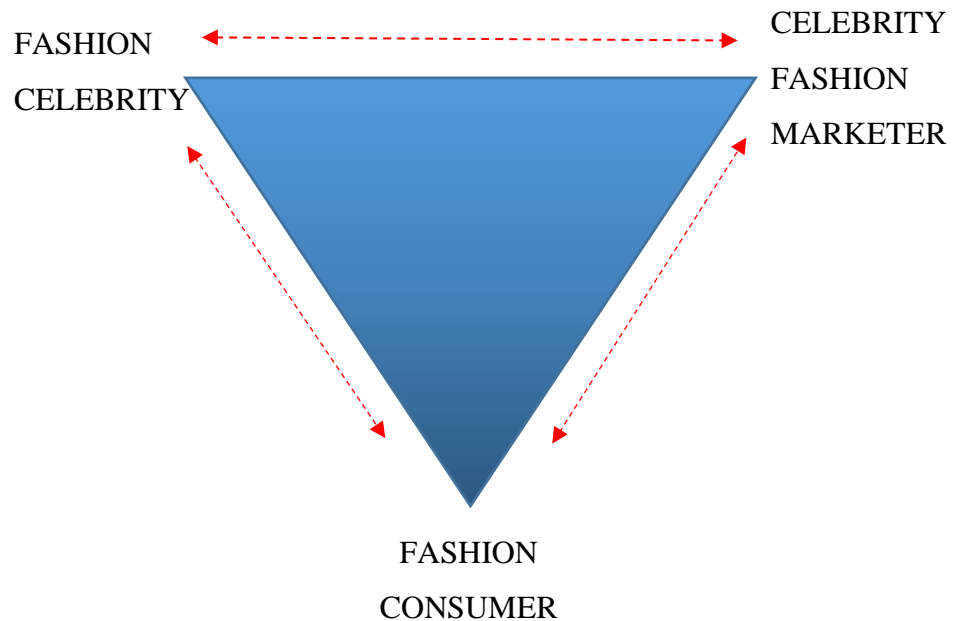
**Table 1.1 Differences Between Being a Celebrity and a Celebrity as a Brand.**

<u>A Celebrity:</u>	<u>A Celebrity as a Human Fashion Brand:</u>
Famous and recognised for their work and sometimes their fashion style.	Well-known and seen as a fashion icon and a sign of quality.
Primarily valued for level of exposure he or she can provide.	They are a means of identification to the product and distinctive.

Used in more traditional channels (TV, radio, etc.)	Have many followers/ fans and a targeted specific audience.
Sometimes used as a fashion endorser.	Credible and trustworthy.
Not necessarily on social media.	Have fashion endorsements and fashion collections.
Not necessarily tied to knowledge base or credibility.	Self-branded but also work with other fashion brands.
May not have a large fan base.	Famous through other communication channels for their fashions such as social media marketing.

Familiarity and likability both play an important part when a receiver (consumer) accepts a message from an attractive source (marketer) because of the desire to be liked and identify with the endorser (celebrity) (Cohen & Golden, 1972; B. Zafer Erdogan, 1999). Thus, as a consequence, celebrities, marketers and consumers are shifting towards an individual's self-expression of fashion through dress. This is because more and more people are inspired by the celebrity. This opens up the debate of the role of celebrities as 'human brands' and what brands essentially do. "Brands offer consumers the opportunity for self-expression, self-realisation and self-identity and this effect is particularly strong in fashion categories ...where branding strategy becomes less about market share and more about minds and emotional share" (Carroll, 2009).

Figure 1.1 Illustration of the Fashion Celebrity, Fashion Celebrity Marketer and Consumer Symbiotic Relationship.



From initial investigation there are three stakeholder groups involved in celebrity fashion and emulation (Figure 1.1). Namely, the fashion celebrity, the fashion celebrity marketer and the fashion consumer. The interrelationship of these three stakeholders will be investigated in the ‘Human Fashion Brand Model’ which are termed symbionts by the researcher. Symbionts are defined as an organism existing together / relying on each other in symbiosis and are a close association of species living together to their mutual benefit (Dictionaries, 2016). In the environment of business and marketing, a strategic symbiosis is “a close association of two or more business activities that are dependent on one another” causing a symbiotic interaction. The shared conventions of the three communications activities, or symbionts as they are labelled by the researcher constitute towards interactions. This sharing, or as we have termed it throughout this research, a symbiotic relationship is an important concept to understand as it allows the understanding of

how company messages are to be communicated across to consumers in meaningful and cost-effective ways” (Zafer Erdogan & Kitchen, 1998). Effective celebrity marketing campaigns would not be possible without one or all of them. Thus, this research analyses the complexity of this problem and the development of the celebrity as a ‘Human Fashion Brand’ in the milieu of the apparel sector, in particular, to seek to determine their symbiotic relationship.

### **1.1.2 The Fashion Celebrity**

“Famous people have now become so widespread in our contemporary world, making the instantaneity of celeb images and celebrities inhabit a social space closer to us than ever before”(Marshall., 2006). Brands benefit from these celebrities and the attention of fashion trend setter celebrities as they earn considerable sums via endorsement deals. They also enhance their own reputations thanks to their association with the apparent glamour world of fashion (Keel and Nataraajan (2012), where they can earn anything up to 6 figure amounts. Rojek (2001), suggests one of the causes for this public addiction of the celebrity is because many people measure their worth against people they have never met.

To further understand the fashion celebrity in the context of this research, the focus will view celebrities as ‘human brands’ in fashion. For example, David Beckham is a celebrity whose fashion style has developed over the years and has manifested in to fashion, media and society. In February 2019, he had 53.8 million followers on Instagram. One may argue that endorsement and launching fashion collections are just one part of his celebrity fashion marketing strategies (Figure 1.2). However, he indeed does many other things under his ‘David Brand Beckham’ title. Henceforth,

this research will take the stance of observing the ‘human brand’ of a fashion celebrity such as David Beckham and his engagement and development with fans as a brand. Encompassing everything about himself and other celebrities as an entirety of what they do, in particular, how brands attain human attributes (Thomson, 2006).

Figure 1.2 David Beckham Own Brand Collection David Beckham—Armani/H&M (Bellman, 2014)

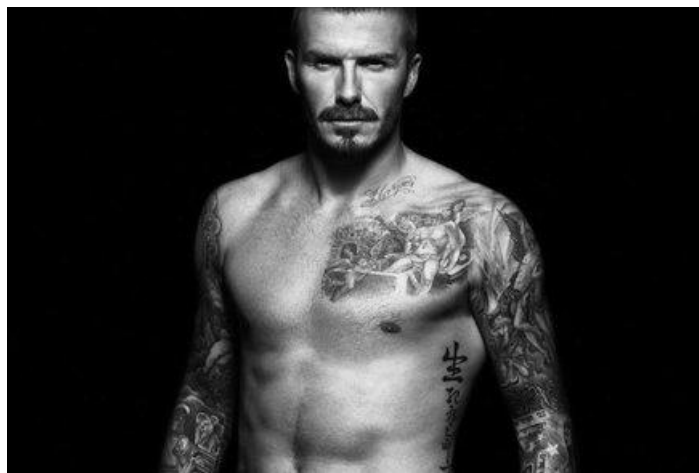


Figure 1.3 Kendall & Kylie Jenner (Sutherlin, 2015)



Celebrities such as Kendall and Kylie Jenner (Figure 1.3) have fashion branded their own lines in apparel and footwear (including Topshop, PacSun California

lifestyle clothing and Tom Ford). Kylie Jenner is at present the world's youngest self-made billionaire at the age of 21 (Leu, 2018; Mejia, 2018). Below are some figures derived from their social media accounts in January 2019 to illustrate their influence and their impact:

- Kylie Jenner Instagram followers 125 million, Kendall Jenner 103 million.
- Twitter followers: 26.5 million followers for Kendall, for Kylie 26.2 million.
- Facebook: Kendall Jenner 16 million, Kylie Jenner 22 million followers.

Other examples for fashion endorsements are David Beckham (with Armani and H&M), Mark Wahlberg (for Calvin Klein) and Nicole Kidman (with Chanel). These have allowed celebrities to generate more earnings from self-branded business ventures than through their professional careers (Moulard et al., 2015). Consumers desire these celebrity fashions as they allow themselves to feel closer to their icon and to their glamorous lifestyle affiliations associated to them. They allow consumers to perceive these brands and products associated with celebrities as being more prestigious, of higher quality or otherwise more desirable (Batra & Homer, 2004; Keller, 1993; Spry, Pappu, & Bettina Cornwell, 2011). The advantages of these types of celebrity collaborations are not only monetary, but rewarding as celebrities are able to demonstrate their innovative fashions, choices, trends and styles to their fan base in order to generate sales from fashions and new innovations they have created.

The intricacy in the fashion choices that celebrities make or what they decide to do, and the complexity of them is important to understand as more and more consumers



are using celebrities as role models. Therefore, it is important for celebrities to be conscious of the image they present because it is not impartial to the products that they endorse and includes many factors such as their behaviour, the perceived image and reputation which equally impacts on the consumer.

Fashions and behavioural influences vary and can have a short-term impact, for example a fashion fad like a hat that Pharrell Williams wore on the front of an album cover the once (Figure 1.4), or a more longstanding effect and impact, such as Amy Winehouse's fashion and style (Figure 1.5), which are understood to have revolutionarised and changed fashions. The diffusion of her styles influenced fashion behaviour, not only on a macro level but also on a micro level on the-self and on the identity of her fashion-fan consumers (section 3.5.7.7).

**Figure 1.4 Pharrell Williams' Hat**



Figure 1.5 Amy Winehouse



### **1.1.3 The Fashion Celebrity Marketer**

Whether we choose to follow celebrity fashion/endorsements or not, we are in some way or another impacted by celebrity fashion to some degree, and through these meanings the connotations of fashions can also change. Marketers impact consumer behaviour by the use of celebrities in advertising to endorse their products by providing their face to their brands. This gives them mass exposure and allows them to reach out to a wider target audience. Thus, allowing celebrities and their fashion brands to enter the market with instant awareness and automatic exposure to millions of people all over the world. However, a new brand would conventionally need to work very hard to gain this level of awareness of a new product (Brooke (2016) but through celebrity marketing, this is fast tracked exponentially.

Moreover, it is important to understand that there are positive and negative factors associated for marketers; with a celebrity and companies need to be mindful of this to select celebrities that make the best match that fits with their fashion brand and their target market. These types of positive matchups are important and are factors

that need to be considered prior to the selection process because they synchronise a celebrity's image with a brand which result in an impact on consumer desires. A positive fit for a marketer is an actress like Jennifer Aniston who is often used by brands because of her reputation of being 'the good girl next door,' and likewise the personality and charisma of Daniel Craig is communicated through brands because of the perception consumers hold of him as the quintessentially British gentleman. It is an intrinsic choice to select the right celebrity match because in a single day, a scandal can ruin a brand and a celebrities' career completely.

Knittel and Stango (2009), explored the negative consequences to endorsements and the effect of the scandal of the infamous Tiger Wood's extramarital affairs and erratic behaviour with an estimated loss of between \$5 and \$12 billion. This is an important factor for marketers as the reputation of the celebrity's they use are the face and their brand. A negative effect of a fashion brand that experienced this is Daniella Westbrook (Eastenders soap star) who wore the famous Burberry check from head to toe with her baby, including an image of a Burberry pram. This picture was repeated every time there was a press story to which it became synonymous with 'British chav culture' and became detrimental to the Burberry brand (Lea-Greenwood, 2012) .

#### **1.1.4 The Fashion Consumer**

Research indicates that, "in addition to relations with family and peers, consumers often form secondary attachments to figures they encounter in the popular media, such as celebrities... these celebrities are perceived as role models/ guides and are influential (Pringle, 2004) and concluded from a survey that 84% of individuals at

some point or another have been told that they resemble someone famous”. According to Schickel (2010), this is because the use of celebrity images in the media is a useful ideological symbol for constructing meaning and it is highly likely that people (the general public) can relate with celebrities by it and their fashions to either look like, or aspire to be them (Meyers, 2009). As the role celebrities play in people’s lives goes beyond a voyeuristic form of entertainment, it is actually fulfilling an extremely important research and development function for them as individuals and for society at large (Pringle, 2004). Rojek (2001), suggests the reason for this is because “celebrities operate as models for emulation, embody desire, galvanise issues in popular culture, dramatise prejudice, affect public opinion and contribute identity formation”.

Other characteristics of the celebrity are that they elicit positive emotional responses from the public/ consumer. According to R. Q. Quiroga, Fried, Reddy, Koch, and Kreiman (2005), this is because the celebrity has a positive valence and is able to assist in fulfilling various behavioral goals. These include “meeting an audience's needs for gossip, fantasy, identification, status, affiliation, and attachment” (Adler & Adler, 1989). In exploring this connection between brands and the consumers psyche, Belk (1988) explores the extended-self, “which encompasses the self (me) and possessions (mine), stating that possessions are a reflective part of ourselves and that our experiences occur as a result of encountering, undergoing or living through things”. A neurological study evidenced an intrinsic link between consumers and celebrities and found that celebrities, through both their image and/ or printed name, can trigger fast-access memory cells in the brain (R. Q. Quiroga et al., 2005). The onslaught provides sensory, emotional,

cognitive, behavioural and relational values that replace functional values (Schmitt, 1999).

However, it is important to note there is no one defining facet of a consumer's life, there are many. This can be through what is happening presently to them and/ or how they see themselves, versus their reality, against what they aspire to be. Consciously or subconsciously, consumers are holding the desire to look more and more like their favourite celebrity idols to fulfill their emotional needs (Gobé, 2001). This can be achieved through fashion, style and how they present themselves. This use of clothing has been interpreted as a code/ language that allows a (form) of message to be created and (selectively) understood and as a result, the celebrity and fashion are becoming interwoven (Carroll, 2009). Marketers use celebrity advertising codes, fused with symbolic prompts to create distinctive brand images and associations to target people who aspire to behave and look like celebrities. Furthermore, today with the introduction of social media, the opportunities for fashion celebrities are endless. We are able to enter a celebrity's wardrobe, home and world and their lives have become invasive like never before. This is something which couldn't be done before at this scale e.g. like seeing their regular hairstyle changes, their mode of dress, their partners, their food, favourite places, their houses, interior design and children. The effect of this is it allows fans and consumers to act out a parallel life to them in which they can relate, aspire and imitate (Pringle, 2004).

This type of “fashion consciousness is characterised by an interest in clothing and fashion, and in one’s appearance” Summers (1970) but combined with the following of a celebrity, the consumer gains up-to-date styles, frequent changes in wardrobe, pleasurable shopping experiences and a degree of involvement with the celebrity, styles or fashion of clothing (Nam et al., 2007). This allows consumers to absorb tacit meanings from these type of idols (celebrities); because they are able to provide much more than entertainment and a sought-after commodity among advertisers (Um, 2013). For high recognition and the creation of a strong product perception. Allowing the celebrity to vastly raise the profile of a product or fashion trend (Jamil & Rameez ul Hassan, 2014; Shaw & Koumbis, 2014).

## 1.2 Research Need and Focus

The internet and widespread use of Web 2.0 technologies such as Twitter, Facebook and YouTube, are changing and shaping the way celebrities communicate their fashions to their fans as it facilitates a more direct connection with celebrities. The need for a 'Human Fashion Brand Model' (section 1.1 and Table 1.1) is pertinent because there is an enhanced growth in the use of social media by celebrities to communicate their fashions without a clear understanding of their positioning, capability /maturity, the impact this has and the measuring of the impact. These meanings and attachments to celebrities can significantly shape identity development of consumers and many theorists believe these attachments foster the transition into adulthood in much the same way that relationships with peers do. Serving as important arenas to study in which how the development of a mature adult brand identity takes place (Boon & Lomore, 2001). "However previous celebrity research in this area has revolved around using the celebrity as an endorser for another brand's product... rather than understanding the celebrity brand itself" (Moulard et al., 2015). This is further supported by Thomson (2006), who found that certain human needs (i.e., autonomy and relatedness) influence an individual's attachment to a celebrity brand and that the perceived authenticity of the 'human brand' likely plays an important role.

**Thus, an appropriate 'Human Fashion Brand Model' which is able to do the following is needed:**

- Assess fashion celebrity client (A-D list).
- Analyse current work and portfolio of the celebrity.

- Understand fashion celebrities, fashion celebrity marketers and fashion consumers (level, capability and position).
- Which fashion brands the celebrity has worked for and can work for? (level, capability and position).
- What kind of influencer/ brand/ consumer they are? (level, capability and position).
- What social media campaigns can work for them? (level, capability and position).
- Which fashion consumer they impact? (level, capability, maturity and position).

However, it is important to state what the model, is also not. It is not about moving a fashion celebrity from D-A list, rather at this stage of the research, it is about recognising who is at B list and what being at B list entails. In doing so, the ‘Human Fashion Brand Model’ will illustrate the relationships between the symbionts and this apparent dichotomy between the different stakeholders. It is important to analyse the complexity of this relationship and explain who would use the model and benefit from it which will be described in the development and structure of the model in the preceding chapters and appendices.

### **1.3. Research Aim**

The aim of this research is to develop of a human fashion brand model that defines the symbiotic relationship between the fashion celebrity, fashion celebrity marketers and fashion consumer behaviour choices in celebrity fashion emulation.

Based on the research aim, the following objectives will be addressed:



1. To gain a theoretical knowledge and understanding of the fashion celebrity as a 'Human Fashion Brand' and the relationship with fashion consumers who emulate them.
2. To explore existing celebrity marketer fashion theory models/ tools and technology adoption models.
3. Examine celebrity fashion inspirations and meanings which have been adopted and diffused to the fashion consumer.
4. Define and develop a 'Human Fashion Brand Model' that describes the symbiotic relationship between the fashion celebrity, fashion celebrity marketers and fashion consumer behaviour choices in celebrity fashion emulation.
5. Validate the 'Human Fashion Brand Model' to understand how celebrity fashion products impact on fashion consumers.

## **1.4 Research Gap and Contribution**

The research presented in this thesis explores a new area of research within celebrity fashion marketing and reviews scholarly literature of fashion marketers, including an overview of models and tools used to analyse and appoint celebrity brand endorsers. The celebrity fashion models/ tools and technology adoption models will be identified in the literature to investigate if there is a dearth in models that support the understanding of the needs of the consumer. Currently there is no holistic model that understands the symbiotic relationship and generally no universally accepted celebrity fashion classification model. This supports a need for a ‘Human Fashion Brand Model’ in celebrity fashion marketing, and the call for a wider focus and study to promote a better understanding of the key issues that fashion consumers have when emulating the fashions of celebrities. The information on understanding why people choose to adopt a celebrity inspired fashion product and how they feel its personality somehow corresponds to their own is important to understand. It is projected this research will address this gap, and the developed model can be used as a positioning guideline for celebrities’, marketers and others such as academics in recognising the interrelationship.

## **1.5 Research Design**

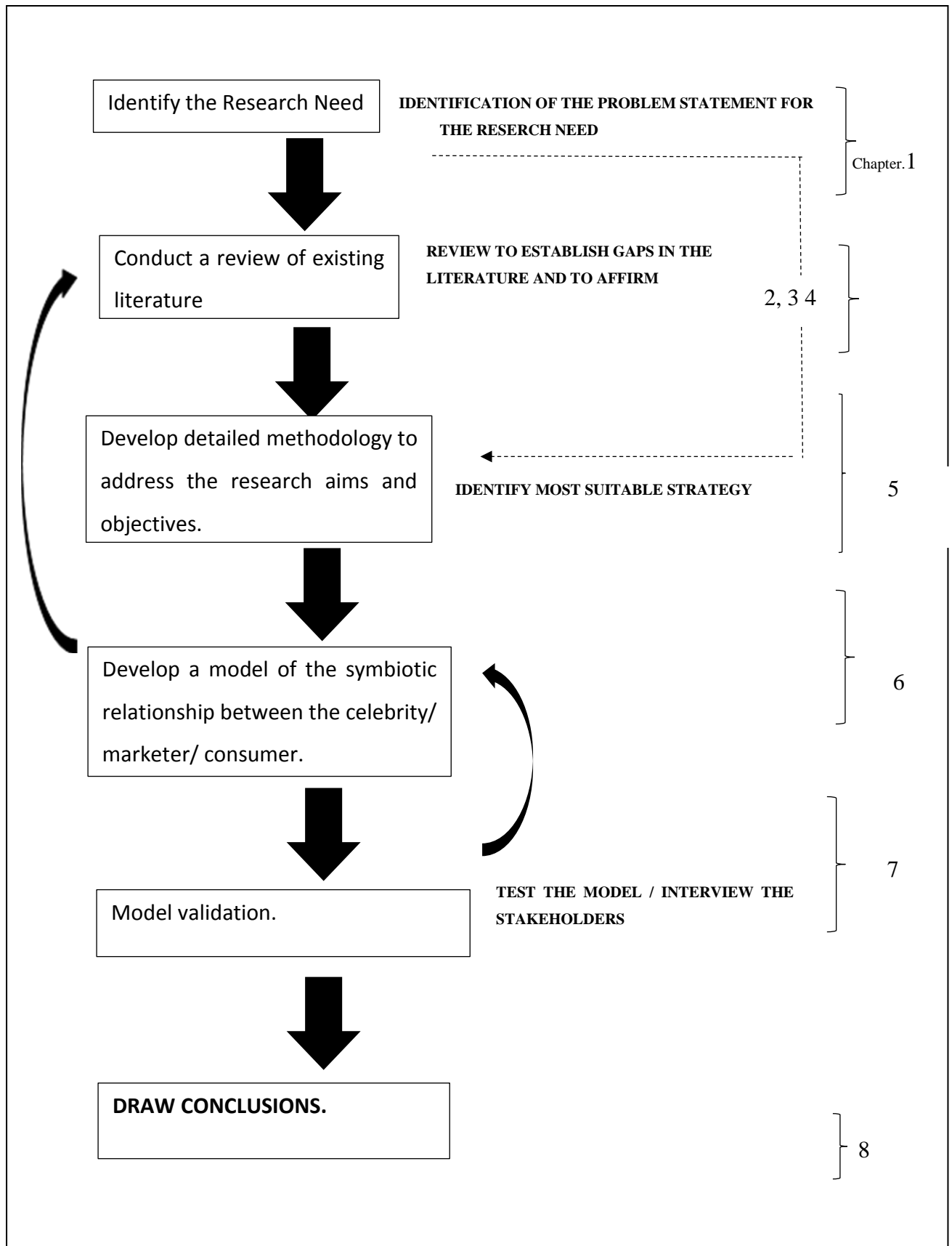
The research endeavors to answer how in our quest of externally presenting an image, why we reach out to imitate the celebrity ‘the human brand’ to promote our own status and ‘self-brand.’ This leads us to uphold the gap left by previous research efforts for the thesis to firstly investigate the connection between the three symbiotic constructs’, aforementioned, and the secondly, to develop a model that depicts their celebrity fashion interrelationship, their capability, maturity and position. In order to understand the impact of the three symbiotic stakeholders in human fashion branding, a theoretical basis will be built that will guide the researcher to select the suitable approach.

Chapters 1, 2, 3 and 4 will present the purpose of this research and include details of the literature review and of the research problem. Research “methodology means being aware of the way in which you do something and being able to justify why you did it that way” (Trafford & Lesham, 2008). Chapter 5 will present the research methodology. According to (J. Creswell, 2008), the guiding principle for developing any research methodology is that it must completely address the research question. This is supported by the Chambers Dictionary (2001) who state that research is defined as a careful search or investigation towards increasing the sum of knowledge. A definition by (May & Williams, 2002) is that undertaking research is to seek answers. However, from all the definitions in the literature, there appears to be an overall agreement that research is:

- A process of ...” finding something out you don’t know” (Phillips & Pugh, 2010).

- A learning process (Fellow Richard & Liu Anita, 1997).
- The methodology should describe the path of research , embodying a particular style and employing different methods (Yin, 1994).
- “A system of explicit rules and procedures upon which research is based and claims for knowledge are investigated” (Frankfort-Nachmias & Nachmias, 2007)

The outline research design for this study is illustrated in Figure 1.6. Best practice theories and constructs gathered from literature reviews will form the model and synthesise the symbionts which will then be used to later validate the ‘Human Fashion Brand Model’. In order to do this, the researcher will utilise a qualitative approach, this is to seek a deeper understanding of different ways celebrities influence consumers (Şahin and Atik (2013) and the meanings people (consumers) bring to them (Denzin & Lincoln, 2005). The research will analyse frequent occurrences affecting the stakeholders and be split accordingly in order for the data to be analysed over a particular time.

**Figure 1.6 Research Structure & Design**

## 1.6 Thesis Outline

The thesis is structured as per the following chapters:

- Chapter 1: Introduction, background, aims and objectives of the research focus of this investigation.
- Chapter 2: A critical review of literature on the role and development of the fashion celebrity. A definition of what is termed celebrity, their classifications will be presented, and an analysis of the meaning of fashion in the context of celebrity fashion marketing.
- Chapter 3: A review of scholarly literature of fashion marketers, including an overview of models and tools used to analyse and appoint celebrity brand endorsers
- Chapter 4: A literature review of the fashion consumer and their behaviour when using celebrity fashions to deliberately imitate fashion products of celebrities in the enhancement of their own self -brand. Iconic trendsetters are also presented as a case study analysis.
- Chapter 5: Methodology – outline of the research methodology undertaken in this study.
- Chapter 6: The development of the ‘Human Fashion Brand Model’.
- Chapter 7: Validation of the ‘Human Fashion Brand’ Model’.
- Chapter 8: The final chapter will draw on conclusions from the work undertaken in this thesis with limitations and recommendations provided for work in the future for (the three symbionts) the fashion celebrity, fashion celebrity marketers and fashion consumers.

## **1.8 Summary**

This chapter introduced the research and discussed the significant growth in the number of fashion celebrities and fashion consumers; presenting the case for analysis of the exemplified fashions of celebrities which are increasingly being used by consumers for inspiration, and in addition fashion consumers are adopting the looks of fashion celebrities they follow. Furthermore, how and why consumer's need a connection to a celebrity and their fashion and why they want to store the message of the celebrity's idealised image to at the same time, enhance their own beauty and physical attractiveness. It highlights as today's consumers require fashionable products, easier access to their celebrity's fashions, intimate exposure of their favourite celebrities, faster consumption and convenient transactions. This is placing celebrities and marketers under increasing pressure to understand the critical factors of the impact of the fashions of celebrities in order for consumers to emulate.

The findings will contribute to current academic and industry literature, and highlight that there is a gap and that there is a need to define the relationship and demonstrate how they interconnect. It is important for marketers to understand this relationship and its meaning for the analysis of the fansumer (fan consumer). It will attempt to do this by examining celebrities as "human beings that are branded and marketable objects" (Kowalczyk & Royne, 2013). Thus, an appropriate 'Human Fashion Brand Model' which illustrates the relationships between the symbionts and this apparent dichotomy between the different stakeholders means it is important to analyse the complexity of this relationship and is described in the development and structure of the model in the preceding chapters and appendices.

## **CHAPTER 2:**

### **LITERATURE REVIEW: THE FASHION CELEBRITY**

#### **2.1 Introduction**

This chapter provides a literature review of the fashion celebrity (refer to section 1.1 and figure 1.2). It will analyse the role of the celebrity as a ‘Human Fashion Brand’ and how imitations of their fashions contain meaning, messages and behaviours that impact on their fans and consumers. It will be divided into sections; the first section will define the celebrity and its different classifications. The second section will analyse the role of the celebrity as a persuasive phenomenon in fashion branding and the third section will illustrate the relationship between fashion and the celebrity. In order to understand this further, this chapter will analyse the development of the celebrity and how their innovative fashions are diffused and influence consumers in imitating them. The final section will discuss ideals of beauty, how celebrities influence how we look, how we dress our body shape and ultimately how we think.

Today in our society, celebrities are seen as “aspirational examples and archetypes ...much of human behaviour, and specifically purchasing, can be attributed to the desire to improve presentation and desirability, as when someone identifies with a celebrity from a physical point of view... they may see an enhanced fantasy reflection of themselves... and imitate them” (Pringle, 2004). Celebrities are “people that exert significant influence in several facets of society, ranging from the arts, music, movies, television, sports, culture, politics and religion... in the



fashion world, the list of celebrities include designers, their muses, models, photographers, and any prominent person involved in the artistic aspects of fashion such as make-up artists and fashion consultants” (Okonkwo, 2010). “As arbiters of taste, style and public opinion,... their endorsement and creative input enable them to bring attention, credibility and other intangible benefits to a brand in a way that no other type of advertising can” (Euromonitor (2014). There is an obsession with celebrities and their experiments of fashion and these have generated massive industries. The global market for fashion, hair and makeup is worth billions resulting in individuals becoming more fashion conscious than ever before (Giovannini, Xu, & Thomas, 2015; Thomson, 2006).

## **2.2 Why Use Celebrities?**

*“Celebrities are no longer just endorsing products; they are becoming brands that develop and market products” (Kowalczyk & Royne, 2013).*

If we analyse the role of the celebrity in society and their meaning, they have become progressively more personal and seen many changes. Considered to be “a worldwide phenomenon, wherever there are people, there is celebrity, and no population is too small to produce, circulate, and consume fame” (Taylor & Francis, 2015). There are a multitude of exposure and references to the celebrity from billboards, magazines or simply people just chatting on the tube about their favourite programmes the night before. It is interesting how some individuals say they don’t follow celebrities, yet are still exposed to them in some manner and know them by their names and latest happenings. Research has proven that the use of a celebrity as an endorser is more effective than other types of endorsers (Jagdish Agrawal & Wagner A. Kamakura, 1995). This is because celebrities are able to

generate consumer interest through their existing work profile and relationships with their fan base. This continued growth and exposure of brands using celebrities has enabled the media to have coined the term ‘**celebrity brand**’ which reflect brands that are defined by a well-known celebrity name.

Human characteristics associated with a brand and brand personality in marketing literature was introduced by (Aaker, 1997). Pringle (2004), characterises the celebrity brand / product as a clearly defined personality and reputation of a well-known or famous person who professionally labels, manages, and promotes him- or herself to consumers and other stakeholders for the purpose of commercially leveraging their own unique image (Kowalczyk & Royne, 2013). This can be “a well-known persona who has associations, images, and features” attached to them like in Thomson (2006), where the Washington Post refers to Tiger Woods as more than just a person, but a brand name (DiCarlo, 2004). More definitions can be found in section 2.2.1.

This research intends to understand why consumer opinions are persuaded by the fashions of well-known and popular celebrities and why consumers grow this deep connection to celebrities. It will aim to contribute to a better understanding of the celebrity and celebrity inspired fashion consumption by analysing pre-purchase decisions of consumers that are due to desires of directly imitating the celebrity, in the consumer’s construction of their own self. Celebrities offer unique brand extension opportunities for celebrities who license their names for a product or even develop a product themselves at the same time and are becoming their own

multimillion corporations. Figure 2.1 is an example; illustrating a psychological response elicited by the consumer when introduced to products of the celebrity (Kowalczyk & Royne, 2013).

Figure 2.1 Consumer Psychological Response Elicited by the Use of a Celebrity

<b>The Psychology of Marketing with Celebrities</b>		
Brand & Commercial	Explanation of Advertisement	Psychological Response Elicited
Chanel Ft Brad Pitt	A black and white picture of Brad Pitt standing in the hallway, wearing a tuxedo and sipping a drink. A bottle of Chanel No. 5 is superimposed over the image.	<b>Sex and Desire:</b> Consumers are made to feel that they can imitate Brad's sexual attractiveness by wearing Chanel No.5.

It is estimated that 20 percent of advertisements in the United States use celebrities to appear in them (Solomon, 2014). Companies invest considerably in matching the right celebrity with the right product and it is projected that “10% of an organisation’s budgets are spent on celebrity endorsement” (Jagdish Agrawal & Wagner A Kamakura, 1995). This figure is over double (70%) in Japan, where the Japanese culture uses the term celebrity for labeling highly produced actors, singers, models and media personalities (Mukherjee, 2009). “Within their popular media system, the consumer is a fansumer (fan–consumer) and the celebrity, an object of deep desire, fantasy or an ideal construct, a ‘mirror’ reflection, which resonates with deep affective or emotional meaning...these idols appeal to various demographics

and often broad cross sections of society...they are a currency of exchange in the promotion and advertising of all manner of other products and services” (Galbraith & Karlin, 2012a). Statistics such as these are useful in that they show the stature of the celebrity in other cultures and the status given to them by their societies. Henceforth, illustrating how high they are deemed and powerful they are. The next section will explore the celebrity and their fashions before demystifying who the celebrity really is.

### **2.2.1 Celebrity Definitions**

In order to understand the impact of the celebrity on fashion and branding. It is firstly imperative to understand what is meant by the word ‘celebrity’ because as the celebrity has evolved, so has its’ meaning to consumers. The term celebrity is not simply a noun but an adjective that signifies that someone possesses the quality of attracting attention (Furedi, 2010). Table 2.1 provides various definitions from the literature, and some which designate how fashion is heavily part of the celebrity (Boylan, 1999, p. 146). Most commonly, the celebrity is understood to be a quality of individuals, however, “celebrity may also refer to social groups (e.g. sports teams, pop groups, business management partnerships) and social events (e.g. the Olympics, the World Series, the FIFA World Cup)” (Rojek, 2015). Thus, the celebrity has become a fascination in recent times; even more so due to their continuous change and updating of their image. It is difficult to comprise just one standard definition of the celebrity, as it in fact, encompasses many traits and connotations. A contemporary definition of the celebrity “must acknowledge that not only must the individual be popularly recognised, he or she must also possess social or cultural currency to motivate popular interest and media exposure”

(Wigley, 2015). New definitions over time have fluctuated in meaning and fallen into various contexts that are historical, spiritual, religious, media, social, art, music, sports, politics and more recently the use of social media marketing. It is useful to commence this analysis of the ‘celebrity’ by firstly defining some terms of its delineation and how different types of celebrities have been identified throughout history. In Boorstin (1992), “the hero was distinguished by his achievements... the celebrity by his image or trademark”. He also observed acerbically that “two centuries ago when a great man appeared, people would look for God’s purpose in him; today we look for his press agent”.

Table 2. 1 Definitions of a Celebrity

Author	Definition
(O'Neill, 2003)	Celebrity is the impact on public consciousness and can be defined as a person well-known in one of a wide variety of fields and entertainment arena such as pop singers, film stars, science, politics and the entertainment worldwide
(Leithart, 2007)	Celebrity is an omnipresent feature of contemporary society, blazing lasting impressions in the memories of all who cross its path.

(Dyer & McDonald, 1998)	“Both stardom and particular stars are seen as owing their existence solely to the machinery of their production”.
(Diener, 1999)	A celebrity is a name which, once made by news, now makes news by itself' - The core essence of the celebrity is commercial. A person whose name has attention-getting, interest- riveting and profit generating value.
(Pringle, 2004)	A celebrity has a clear defined personality and reputation: he or she is known to be extremely good at something beyond appearing in advertising and it is their outstanding skill in their chosen field of endeavour which has brought them into the public eye and made them an object veneration and respect.
(Walker, 2003)	A celebrity is anyone whom is familiar enough to the people, a brand which communicates and adds value to the people by association with their image. “Nothing moves in our entertainment universe without the imprint of celebrity”.

From these definitions, there is a main characteristic which all of them share. This is that, social figure celebrities invite large scale public attention. The greater the number of people who know of and pay attention to them, the greater the extent and value of that individual's celebrity. Another unanimous thread is that "they elicit positive emotional responses from the public" (Rindova, Pollock, & Hayward, 2006). These responses arise because the celebrity has a positive valence (Malär, Krohmer, Hoyer, & Nyffenegger, 2011). Jr (1994), claims that "celebrity is a distinctive form of status in part because it matches the vast scale of modern social organisations and the commodification of mass communications". This form of status translates directly into financial benefit with some of the most sought-after celebrities being amongst the highest wage earners in the world (Kurzman et al., 2007). According to Forbes, the 2018 highest-paid celebrities were names such as Floyd Mayweather \$285 (£219 million), Kylie Jenner with \$166.6 (£125.5m) million in earnings and Real Madrid's Cristiano Ronaldo, with \$108m (£81m) (Forbes, 2018). Further to the definitions in this section, there too exists many classifications of the types of celebrity which are a means to describe celebrities based on their accomplishments and fame. A review of the various definitions and one that this research will use can be found in section 2.3.2.5.

### **2.3 The History of the Celebrity and Their Fashions:**

*"The desire to be adored is as old as anything under the sun"* (Turner, 2014)

This section goes back in history to describe how the role of the celebrity came into being, and thus, attempts to define the evolutionary definition of the celebrity. It

will give examples of how celebrity fashions have shaped certain eras and illustrate their impact over time. If we analyse the root word celebrity, the word itself comes from the Latin word ‘celebritatem’ which means the “condition of being famous” (Rebus, 2008). *Celebritas* is a Latin word which is part of the same root and denotes ‘commonness’ or ‘a crowd’. This indicates celebrity culture had a place in classical antiquity and figures who were not physically to hand seemed somehow present. The start of any kind of celebrity were inspirational religious and public figures. Their existence was spread by word of mouth and they were individuals ranked and occasionally attributed as having magical, spiritual and healing qualities (Okonkwo, 2007). Garland (2010), states “fashion as a symbol of society has been influenced by these historical, social, traditional, religious, political, economic, psychological and most recently technological changes” (Okonkwo, 2007, p. 14).

***Egyptian civilisation*** – Early Egyptian art reveals fashion and its association to beauty on the exterior with extravagant head pieces, crowns and jewellery. The finest materials were used to produce their fashion pieces, including footwear which were often made of pure gold” (Okonkwo, 2007, p. 15).

***Roman times*** - Populace heard of legends that lived geographically distant. Thus, to make them visually seen and be immortalised; sculptures, artworks and public statues were created. Image profiles were stamped on coins of the Roman emperor and disseminated across the empire.. Makeup also played a key role in the cosmetics of this period. Individuals used status through clothing for those that could afford luxury and adorned themselves with clothes, their home with precious objects, elaborate wardrobes, and shows of class and power (Inglis, 2010).



**Medieval** - There were dramatic shifts in science, religion and culture in this era. Flamboyant in dress and costume, poets and scriptwriters were now celebrities and gaining recognition. William Shakespeare became popular around this time and thus there was a new form of social entertainment shaped the way for passing time and due to this interest, literacy levels improved and people were able to entertain themselves with reading. It was around this time, Charles Frederick Worth invented Haute Couture in Paris and became the private designer of the wife of Napoleon, Empress Eugene. “He publicised his creations through the celebrities and the influential women of the day (celebrities)... was greatly influential in the manner fashion was retailed, by introducing models and private fashion shows. At the peak of his career, his fashion empire employed 1,000 seamstresses and he boasted production time to be cut by 50%” (Okonkwo, 2007, p. 26).

**War** - World War 2 made cinema become the most established entertainment medium with shifts in trends of clothing and cosmetics. The news was a major source of news updating in a social environment. Personalities around the world of film became fashion icons and influencers that changed attitude towards fashion and luxury. Subsequently, improvements in printing press technology led to magazines and newspapers becoming full of images, fashion and stories about film, stage stars, singers, models and sporting heroes. With more of a focus placed on their personal lives in tabloids than on their performance credibility.

**Television** - On the small screen, televisions were becoming more common, and The Beatles and Elvis Presley in the global music scene become icons in the 1950's and 1960's. Paparazzi would buy celebrity pictures in compromising positions and were accused of invading privacy. However, in some cases celebrities found that by

colluding with the press, they could gain extra publicity and could tap into people's thirst for gossip and intrigue.

### 2.3.1 Classifications of the Celebrity

As discussed in the aforementioned section, there are various means of classification in the literature to denote types of celebrity. The more well-known classifications which are commonly used terms for industry and academic practitioners are:

- Rojek's classification
- Ulmer scale classification
- The David Brown Index celebrity classification

#### 2.3.2.1 Rojek's Classification

There are five categories according to Rojek (2001) that depict descriptions on how fame is accomplished and the achievements of celebrities, which classify them.

Table 2. 2 The Five Types of Classifications Defining the Achievements of Celebrities

<b>Ascribed Celebrity</b>	Refers to social impact that reflects bloodline, whereby hereditary titled individuals, such as kings, queens, emperors, ladies, duchesses, and so forth are positioned in the social hierarchy automatically and these celebrities command enlarged respect and deference (Rojek, 2015). They are celebrities acquired through blood or inheritance, royal, political or business. These are even the children of the celebrities.
<b>Achieved Celebrity</b>	A meritocratic celebrity with recognised talents and accomplishments (Rojek, 2015), that is acquired

	through individual skills- sports stars, musicians, writers, artists, and successful business people. Examples include the likes of Richard Branson and J K Rowling.
<b>Attributed Celebrity</b>	These are celebrities arising from media exposure, for example newsreaders or hosts of media shows, such as Oprah. Attributed celebrity is also a ‘cultural fabrication’, constructed by ‘cultural intermediaries who operate to stage-manage celebrity presence in the eyes of the public’, mediators such as ‘agents, publicists, marketing personnel, promoters, photographers, fitness trainers, wardrobe staff, cosmetics experts and personal assistants. Their task is to concoct the public presentation of celebrity personalities that will result in an enduring appeal for the audience of fans (Leithart, 2007).
<b>Celetoid Celebrities</b>	Celetoids are individuals who attain intense bursts of fame, The term is an amalgamation of ‘celebrity’ and ‘tabloid’ (newspaper); this gives a clue to the meaning of the phenomenon by highlighting the pivotal role of media communication in the process Rojek (2015), these are celebrities who command extensive media attention due to scandals, pseudo-events or participation in reality TV e.g. Big Brother, however their celebrity status maybe quite short lived. Most Big Brother contestants fade into obscurity.
<b>Celeactors</b>	These are fictional characters who achieve media attention and become a cultural reference point. They can be animals, cartoons, animatronics, and puppets who start off as anonymous characters, but through media exposure and their likeability become extremely well-known brand ambassadors and even quasi-celebrities in their own right such as Shrek, the Jolly Green Giant for sweetcorn and the Labrador puppy for Andrex.

According to Rojek (2001), celebrities are able to move within these classifications. They move from ascribed and achieved celebrity positioning to attributed, through to celetooid celebrities. This is usually done by achievement, scandal or notoriety.

“Once upon a time, Hollywood would cultivate movie stars over many years; today, television stars can rise and fall from their classifications in a single year’s programming cycle” (Kurzman et al., 2007). Ascribed, achieved, and attributed are still amongst the public those celebrities that are given greater credibility and traditionally they are the ones that retain their celebrityship (title).

Rojek’s (2001) , classification of celebrities argues that ‘achieved celebrity derives from the perceived accomplishments of the individual’ (Kyllonen, 2012). Rojek also contends that this is because the erecting of barriers to entry, as high-status groups did in the past, which now involve celebrity status and the constant recruitment of new members: ‘celetoids’, as Rojek calls them. These are “lottery winners, one-hit wonders, whistle blowers . . . and various other social types who command media attention one day, and are forgotten the next” (Rojek, 2001).

#### **2.3.2.2 A to D/Z list / Ulmer Scale:**

The Ulmer Scale is used as one of the most widespread classifications amongst celebrities, marketers and consumers; and is used by various authors in public relations and media vocabulary. This was devised by entertainment journalist James Ulmer as a tool to calculate the ‘bankability’ of a given star (Riggs, 2009). It categorises celebrities by using a scale of A, B+, B, C, and D listings to any person with an admired or desirable social status. From the celebrity’s perspective the ultimate success is attained when the celebrity reaches the A-list. The Ulmer scale is most frequently applied when referring to a very famous actor like Leonardo DiCaprio or Angelina Jolie. It is commonly used in magazines, newspapers and entertainment news programmes before the actor is named for example “A-list actor

Gerard Butler is in the blockbuster London Has Fallen”. This A-list classification is part of a larger guide called ‘the hot list’ which has become an industry-standard guide in Hollywood.

- A-list is a term for the most bankable movie stars in the Hollywood film industry, major recording artists and international sports stars.
- B list/ C-list are those popular celebrities that are slightly less exposed and paid less than the A-list star celebrities – TV soap stars, current teen idols or musicians
- D-list/ Z-list is the lowest rating on the Ulmer Scale, and it is often used to describe persons that are known and recognised but for smaller projects such as Reality TV or for some sort of TV appearances.

Media allows for newspapers and magazines to boost sales by showing A-list stars (Smith, 2003). In recent times, however, the term has given rise to any person, regardless of profession, in the limelight. They can also be socialites with popular press coverage and even elite romantic associations have been termed as ‘A-list’ celebrities. An example of this would be model and actress Liz Hurley who turned A-list overnight in 1994 with her famous safety pin dress (Figure 2.2) on the arms of her more famous then boyfriend Hugh Grant.

Figure 2.2 Actress and model Elizabeth Hurley Hit Headlines With ‘That Dress’  
(Hardy, 2012)



### 2.3.2.3 Reality TV

In addition to The Ulmer Scale, the classification, ‘Reality TV’ has led to the emergence of ‘ordinary people’...who are ‘discovered’, and suddenly extracted from their everyday lives and processed for stardom. “It is 15 minutes of fame, literally - you don't have to sleep with the president any more” (BBC, 2003). ‘Reality TV’ has created new celebrities and made our idols more like us (Western, 2006). Reality TV shows began with America’s MTV’s *The Real World* in 1992 (Figure 2.3). It was a programme about several strangers living in a place together and a window in to their ordinary lives. Similarly, today, there is *Big Brother*, *Keeping up with the Kardashians* and *MasterChef*. In addition, some celebrities who began their careers in this way rose in to fame to upper levels of the B-list even the A-list (Kardashian-Jenner family and Paris Hilton). It is also possible to fall into A / B-list, and so on; by moving in one to another by dating, living with and / or marrying someone famous like former C-list Catherine Zeta Jones did so when she married Hollywood international film-star Michael Douglas.

However, the use of this practice has grown dramatically in recent times and has now penetrated into YouTube vlogs and now vloggers have become influencers. Whole media formats have been devoted to the reality theme and the contemporary

media consumer has become increasingly accustomed to witnessing what happens to the ‘ordinary’ person who has been plucked from obscurity to enjoy a highly specified and circumscribed celebrity” (Turner, 2010). However, commentators such as (Rojek, 2015; Turner, 2014) argue that these are not celebrities with real celebrity credited virtues.

Figure 2.3 The Real World Cast (Collector, 2012)



### **2.3.2.4 The David Brown Index**

The David-Brown Index (DBI) is “an independent index that quantifies and qualifies consumer perceptions of celebrities” (Repucom, 2016b). Companies access the impact of celebrities with a systematic approach for quantifying and qualifying the use of celebrities in marketing campaigns. The DBI does this “through eight key attributes: appeal, notice (their pop ubiquity), trendsetter (their position as such), influence (do they have any?), trust, endorsement (spokesperson ability), aspiration (do we want his or her life?), and awareness (expressed as a percentage). The scores are then cross-referenced in a database that help advertisers decide who among a list of more than 1,500 celebrities will help them” (McDonald, 2016). This type of evaluation allows marketers and industry specialists (not accessed by the public) to analyse how the celebrity’s awareness, appeal and relevance to a brand’s image influences consumer buying behavior” (Repucom,

2016a). Below is a screenshot example of a DBI case study of finding a match endorser brand.

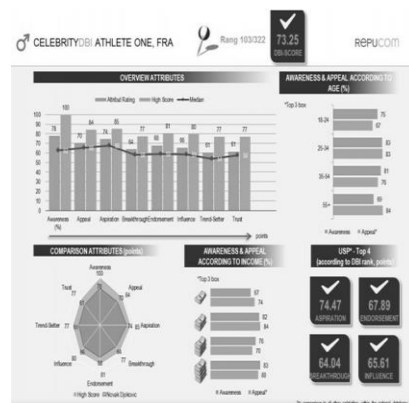
Figure 2.4 Screenshot of the DBI

#### Celebrity DBI Case Study: How to find the perfect endorser for my brand?

With the example of Luxury Brand X searching for an endorser that fits their objectives, we will go through three steps in order to find the celebrity or athlete with the testimonial-fit for the luxury brand.

##### 1.) Objectives

Brand X examines 7 potential endorsers to determine the best match across different demographics for a marketing campaign across 6 countries.



### 2.3.2.5 Review of Celebrity Definitions

On review of the various definitions and classifications discussed in Tables 2.1, 2.2 and sections 2.2.1, 2.3 and 2.3.2.1, this thesis will adopt the following:

*“Celebrities are a powerful voice in the entertainment world and a product of an entertainment process which includes various components such as public interest, excitement, star, fame, glory, control and appeal to attract attention, publicity, and fans. We as a society get the privilege to watch them, enjoy them, consume them and share them and in the construction of their-self; they in turn impact on our behaviours and contribute towards our own identity formation”.*



It is important to note that all the classifications are subjective and as such, currently there is no formal celebrity fashion classification system and definition that is governed by the media. This definition is not specific to where a celebrity should fit on the Rojek's classification, the Ulmer Scale or the DBI. The reason for this is, from whatever background or position in their career an individual becomes a celebrity. The impact on a consumer can happen at any level (either at A, B+ to D-list). Since it is dependent upon meaning, i.e. the individual may copy an eccentric politician that nobody has heard of because they like him and follow his/ her views, opinions and actions. Even though the specific MP (Member of Parliament) may not be fashionable or fit in to any of the categories of celebrity classification.

These classifications give celebrities a label and “celebrities have become the ultimate commodities and are routinely fabricated by the media industries. When in the past fame could be achieved through talent, heroic deeds, skills, hard work and charisma, now fame is seemingly achievable for all. Anyone can be famous, regardless of talent or skill, outside the media event from which they initially emerged” (Kyllonen (2012) and this has ominously enhanced the appeal of the average person desiring celebritification.

## 2.4 Fashion and the Celebrity



*“Fashion brands have been described as uniquely experiential”* (Kendall, 2009).

This section aims to investigate the increasing link between celebrity and fashion. It aims to analyse to what extent consumer lives are affected by the influence of celebrity fashion role models and celebrity fashion marketing communications. It will seek to investigate the phenomena of fashion and its association with glamour, novelty, consumption and how celebrity fashion is used to define individuals through their appearance (Pesendorfer, 1995).

Fashion clothing has been described as a code. Davis (1994) argues that in the context of this code, clothing styles and the fashions that influence individuals over time constitute to membership and conformity of the code. This is because as individuals we have different personalities and our “own” style in the manner of living, speaking, dressing, and purchasing. A code as a fashion look involves the form of clothing on the human body and its potential for meaning to the wearer and to others (Solomon & Rabolt, 2009). A new look may be the result of innovations as sub-codes in the way items are put together, or the type of behaviour elicited by

the manner of dressing. DeLong (2016) suggests this type of coding as fashion clothing has become central to mass culture as a means through which individuals express themselves and create identities, a kind of social glue.

### 2.4.1 Market Levels of Fashion Brands

Fashion brands are segmented into market levels for fashion consumers where each brand or label can be placed into a group of fashion.

- Haute couture
- Designer wear
- Street fashion

Whilst each market belongs to one category, each level of the market requires a different marketing strategy. Furthermore, within the levels there is the ability for fashions to have movement e.g. high fashion can trickle down and street fashion can have a trickle up impact on fashion (Figure 2.5).

Figure 2.5 Illustrating Market Fashion Levels (Katharina, 2012)



#### Street Fashions or Mass Markets:

-Value market: Primark and Matalan

Value market companies place the price and materials of their products as cheap as possible and rely on high value sales by providing cheap basics, like plain T-shirts and vests at cheap prices. Primark is one value brand that has grown and promoted itself as less value and more temporary fashion for the consumer by using its cheap clothing as a selling point for replaceable, highly changeable fashion looks.

-Mass market high street: H&M and New Look

These mass market retailers manufacture in bulk and high volumes with fashion stock rotating and changing every 6-12 weeks.

-Mid-Level High Street: Topshop and M&S

These mid-level high retailers stock the latest in women's fashion and new season trends with a distinctive personality and individual brand mix. They require specific branding and are popular amongst their target market and are established as fashion names on the high-street.

**Designer Wear:**

-High-End High-Street Brands: All Saints and Karen Millen

This level focuses on their core customer profile and a very defined style. The price and quality tend to be very high for the high street.

-Diffusion Brands: Marc by Marc Jacobs, Moschino Cheap and Chic

These are brands that are based around the main luxury range and diluted as secondary lines to create a cheaper range of products, more in line with High-End High-Street brands. Still rather expensive and have a specific fashion consumer to expose them to luxury brands as prospective customers in the future.

-Luxury Brands: Ready to Wear [Rtw]: Marc Jacobs, Dior, Chanel and Moschino

These collections are based on trend prediction information (pret = short) and offered by luxury brands twice a year. Fashion clothing is accepted by a limited number of fashion leaders (celebrities), whom are the first to have the new items and who can afford to buy them. (Renfrew & Renfrew, 2014). Price becomes acceptable for greater numbers of consumers which signified the start of the ready-to-wear market and mass consumerism (Svendson, 2006; Wilson and Taylor, 1989). These lines are good for TV, pop videos and award ceremonies as the celebrity is in the spotlight and can be seen by many.

## **Haute Couture**

-Dior, Gucci and Prada

Haute Couture is a French word meaning 'high fashion'. It is a very specialist level and involves working with expensive material and highly intensive labour. Official permission from the Syndical Chamber for Haute Couture in Paris is needed for this (Renfrew & Renfrew, 2014). "It is estimated that no more than 4000 women

across the globe can afford to buy Haute Couture wardrobes...as such, many designers and fashion houses will loan evening gowns to young celebrities to freshen the image of couture and these will be shown at celebrity events such as BAFTA and the Golden Globes” (Renfrew & Renfrew, 2014).

Figure 2.6 Summary of the Key Differences between a Fashion and a Luxury Brand (Michael, 2016).

ATTRIBUTE	FASHION BRANDS	LUXURY BRANDS
Product Design	Changes frequently and drastically depending on the current popular trend.	Iconic design that changes very rarely as an evolution, not drastic departure from the initial concept.
Price	Broad price range, depending on the brand positioning within its category.	Inaccessible to most, price acts as a selection tool that limits the access to the brand.
Price Discounts	A very common strategy, in particular at the end of the season, when the product is no longer in fashion.	Not advisable, the high price increases product desirability.
Celebrity Endorsement	Seeking endorsement from current trend setters in entertainment and sports is a very common strategy.	Not advisable, as luxury brands transcend the current trends and celebrities.
Product Line	Can be broad—one product for each segment targeted.	Very narrow—a flagship product and only few variations.
Country of Manufacture	Usually manufactured in low-cost countries, to allow for price flexibility at the end of the season. Manufacturing country is not important in purchase decision.	Country of manufacture is part of the brand myth. Brand should not relocate manufacturing facilities to lower cost countries. Country of manufacture is very important in the purchase decision.
Delivery	Immediate. The goods have to be delivered in time to capture the latest trend.	Not urgent. The wait for the product to be built/created/fully matured contributes to the overall luxury experience.

The market levels of brands section emphasises that celebrities are an important part of the process of influencing fashion on different market levels of brands. Their imprint is evident in many areas of the fashion clothing industry and they appeal to consumers at many stages. One of the reasons is because clothing is a visual language and Lurie (2000), suggests that “it is complete with distinctive grammar, syntax and vocabulary”. “Similar to music, where emotion and mood overcome the attribution of unambiguous meaning... realistically, clothing purchasing is likely to be affected by all these elements, making clear reference to one's social and cultural identity, albeit in a rather imprecise way” (Dodd, Clarke, Baron, & Houston, 2000).

## **2.5 Using Celebrities as Fashion Brands**

“Internationally, the media landscape has changed in ways that have significantly affected the nature of the media’s involvement in the construction of cultural identities” (Rojek, 2015). “Celebrities have metamorphosed into brands and they seek new ways to differentiate their fashion products and brands” (Cope & Maloney, 2016). Thus, allowing celebrities to communicate fashion messages and new trends in the global fashion market where the celebrity dress sense and style are demonstrated and communicated in various ways; through movies, television, awards, music videos and shows.

When celebrities are used in an advertisement, people often equate that product with the appearance or star quality of the celebrity. Hence, their advice on beauty and fashion is worth considerable space in magazines and on television talk shows (Kurzman et al., 2007). For this reason, “when brands establish a relationship and

connection to popular names in entertainment, sports, fashion, and other verticals, there is the potential to boost sales drastically, especially when the consumer believes the product or service is actually used by the celebrity him or herself” (Bradic, 2015). Table 2.3 illustrates how celebrities can establish a distinctive celebrity brand personality.

Table 2. 3 Types of Celebrity Branding (Euromonitor, 2014)

Types	Examples
<b>“Celebpreneurs” (brand empires)</b>	Oprah Winfrey, Brand Beckham, Jamie Oliver
<b>Licensing name</b>	George Foreman grills, Ainsley Harriott foods
<b>Brand ambassadors (celebrity spokespeople)</b>	Tiger Woods (Nike), Jane Fonda (L’Oréal), Beyoncé (Pepsi)
<b>Celebrity-branded products</b>	Elizabeth Taylor (fragrance), Beats by Dr Dre (headphones), Ken Hom (wok)
<b>Brand collaboration</b>	Sean Combs (P Diddy)/Diageo, Rihanna/River Island & MAC Cosmetics
<b>Assuming a company title</b>	Jay-Z (“co-brand director” for Budweiser Select), Alicia Keys (“global creative director” for Blackberry)
<b>Co-advertising partnerships</b>	Samsung/Jay-Z
<b>Endorsing products on social media</b>	Kim Kardashian, Justin Bieber
<b>Lending celebrity voices</b>	Kevin Hart/Waze
<b>Promoting charitable causes</b>	Angelina Jolie & Brad Pitt (Maddox Jolie-Pitt Foundation), Elton John (Elton John AIDS Foundation)



Celebrities use their fame to build brand equity and name recognition, and then profit on this fame by attaching their brand names to sellable products or services (see Table 2.3). This is viewed as one of the best ways to create brand differentiation and make brands more desirable. When a brand possesses this, it attracts the consumers' attention and helps them to identify themselves with the brand's personality traits. Thus, accordingly, as celebrities establish and market themselves as brands, they are extending their names into product categories both in and out of their respective genres that may or may not 'fit' with the celebrity's overall image but links them to a product or service. Some celebrities have gone beyond this and "developed clothing lines that feature their fashion sense and celebrity brand image" (Pappas, 1999). An example of this is Michael Jordan who is associated with the basketball sport. He owns a large range of basketball shoes, markets fragrances and his brands include Jordan, Michael Jordan, 23, and Michael Jordan Legend. Another example of an endorsement includes luxury fashion house Burberry. Figure 2.9 is a Lunar New Year campaign in 2014 that featured Romeo Beckham and received over 100,000 likes on social media (Pieri, 2014).

Figure 2.7 Romeo Beckham boosts Burberry sales (Pieri, 2014)



### **2.5.1 The Intimate Relationship between the Celebrity and the Fashion Consumer**

Fashion and the media have long had a link with Hollywood and designers have been known to design costumes for film and theatre alongside their own fashion collections; such as the designs of Prada for the film *The Great Gatsby* and Armani for Richard Gere in *American Gigolo* (Renfrew & Renfrew, 2014). There is something quite unique in the way a celebrity can bring to life a design and create a story. Social motivators like following a celebrity on screen and off are a strong lever that entice symbolic fashion feelings that link the consumer-fan to a celebrity inspired lifestyle and personal identity. With the media increasingly reporting on celebrities, it appears that more value is placed on celebrity's lives and opinions; serving as a motive for consumers to purchase celebrity fashion branded products which draws them into the high profile and perceived glamour of them.

On account of celebrity culture and celebrity fashion becoming more mainstream, there has been a growth in individuals wanting to retrieve celebrity information in order to follow their favourite celebrities. Fashion magazines illustrate experiences

of celebrity lives to attract attention, not just by fans but also by anyone who happens to recognise their fame (Kurzman et al., 2007). Thus, “celebrity magazines have become tremendously popular” (Korchia & Fleck, 2006). “Vogue, Glamour, OK and Heat provide insights into celebrity life and propagate the concept of celebrity itself, often by focusing on the controversial aspects of the celebrities’ lives while simultaneously promoting their glamorous lifestyles, ostentatious fashion, romantic liaisons and influence on consumer choices” (Feasey, 2008; Holmes, 2005).

These factors contribute to the increased exposure of famous designers, celebrities and supermodels who are featured in the media ...to allow for creativity at the leading edge of fashion which is to explore new ideas in clothing (Pringle, 2004). Their copied celebrity couture which is sold as fast fashion is recognised as the designing, re-producing and delivering of highly fashionable garments on to the high street for fans by celebrities (Barnes, Lea-Greenwood, Bruce, & Daly, 2006).

It is not only fashion clothing that celebrity’s use when profiling themselves, ‘it is a complete look’ which includes hair, makeup and accessories. Jennifer Anniston’s (A-list Hollywood Actress) character on friends made her hairstyle one of the most imitated globally. Called the ‘Rachel cut’, millions of ladies all over the world recognised it and wanted to imitate it. Critics suggest that imitations like these are not gender specific and can be understood by males too. David Beckham, also an international star transformed his hair to match his fashion styles on numerous occasions which made headlines. His mohican hair cut in the noughties reminiscent of the punk style was widely copied. Both of these celebrities are international

celebrities that have attained their own ‘brand iconography’, their hair innovations were relatively inexpensive and their styles were such that ordinary people could reproduce and experiment due to media, advances in technology and TV allowing their images to be increasingly accessible.

All of this paves the way for a new format of shows deliberately created to tap into the fashion individual (consumer) which feature up-to-date styles that celebrities wear like E News, E fashion and Fashion Police. These shows are devoted to the subject of celebrity fashion where celebrities’ clothing is critiqued and new styles are given credibility. The stars wear fashion designs to events and they are captured at red carpet award ceremonies like the Oscars, Emmys and Grammys. These are viewed as important fashion forming events then shown on the show and are then seen in the media and fashion critics, fans, consumers and marketers review the outfits that are worn and shown to recreate their own image and new fashion styles” (Alexander, 2014 ).

Further down the fashion process these lines inspire fashion labels like ASOS which stands for ‘As Seen on Screen’, an online retailer that established in 2012 in which the products emulate only celebrity fashion. Who What Wear is another fashion label which is specifically dedicated to celebrity fashion and shows the latest on celebrities, street style and fashion trends. These fashion brands promote and stock style inspirations of the red carpet and casual styles of favourite celebrity names. High street chains such as Primark, New Look and River Island have also used celebrities such as Rhianna see (Figure 2.10).

Figure 2.8 Rhianna Working With River Island And Their Campaign Cover (Island, 2013)



Although clothing and fashion forms part of the celebrity's business. Many celebrities use their name and personal brands to link themselves to other products and services. A significant amount of pressure on celebrities is placed to produce innovative fashion styles that are new and inspirational for consumers that desire to be like them. One such celebrity example who has an extensive brand profile, emulation and fashion marketing strategy is Kim Kardashian-West.

#### **2.5.2.1 Kim Kardashian-West**

Kim Kardashian-West is a celebrity that has exemplified the intersection of celebrity and fashion in contemporary society successfully. She appeals to the younger and older consumers who aspire to be like her (Figure 2.12). Kim is a TV presenter, actress/ model and has obtained many best dressed awards as a result of her fame. As a celebrity she appeals to millions of her fans and followers, which stands at over 130.5m followers on Instagram, 60 million on Twitter and 29 million likes on Facebook (March 2019). Her fans are growing, and as a consequence part of this appeal and obsession by her fans is because she is watched, has a body that real women can relate to and ladies across the globe attempt to emulate.

Figure 2.9 Kim Kardashian-West's Front Cover in Vogue Australia (VOGUE, May 8, 2016)



Kim Kardashian–West is titled a celebritypreneur and is part of a family called the Kardashian-Jenner's. In 2019, this family empire has dominated fashion, media, social media and magazines. Fashion consumers purchase products that are publicly endorsed by them; these are fashion, beauty, fragrances, health, alternative therapies, socks, innovative products, interior design and accessories (Euromonitor, 2014). Their target markets who emulate them by adopting their clothes, hairstyle, makeup and overall looks are mostly young consumers who are the most influenced by them because they watch and follow their international hit show 'Keeping up with the Kardashians'. The mother is Kris Jenner, now in her 60's. Kris appeals to the 30 plus age group as a mother, manager (momager title licensed by Kris), TV presenter and a successful entrepreneur. A contributing factor for this is more people today are taking care of their looks and appearances; making them to want to look and feel younger.

It is important to note, there can also be negative consequences to consuming and following celebrities excessively. The negative aspects associated with a celebrity brand are discussed in chapter 3. Knittel and Stango (2009), explored the negative “effect of the scandal of infamous Tiger Wood’s extramarital affairs and irregular behaviours with regards to his sponsorship firms, indicating an estimated loss of between \$5 and \$12 billion when compared with firms who did not utilise Tiger Woods as a celebrity endorser”. Another negative factor is that it could make individuals become an addict to this type of addictive consumerist lifestyle as they become determined to do whatever is necessary to get the product they are seeking to follow or become like their favourite celebrity, even if it causes financial debt and physical harm by plastic surgery.

## **2.6 Conclusion**

This chapter identified the development of the fashion celebrity symbiont and what factors contribute towards making the celebrity a highly sought-after commodity. Kaiser (1990), states “fashion is a symbolic production which differs as a concept from clothing which is a material production and something that fulfils our physical needs for protection and functionality” (Niinimäki, 2010). The chapter highlighted that a celebrity with their name attached to a brand can alone have a massive impact and fashion celebrity marketers devise new strategies in order to make their brands distinctive and engage with consumers on a level of their senses and emotions to give meaning (Gobé, 2001).

This meaning can be derived from a product, but the meaning can also be developed from ways of wearing the product, or from the body itself ...you don’t just buy clothes, you buy an identity and fashion reflects our society and our culture

(DeLong, 2016). “It is a symbolic innovation and as stated can be seen as a code or language. It is context dependent which means the same item can be interpreted differently by different consumers in different situations” (Solomon & Rabolt, 2009). Research has been undertaken on consumer behaviour literature about reference groups and peer group influences on purchase behaviour. However, this research will open up new dialogue of the symbionts and how celebrity fashion culture impacts on the lifestyle determinants of fashion consumer groups which in affect impact on emulation. Therefore, this research will focus on how imperative it is for fashion celebrity marketers to produce celebrity fashion marketing communication strategies that are able to forge a deeper, lasting connection to individuals through products (Lafferty, 2001).



## **CHAPTER 3: LITERATURE REVIEW: THE FASHION CELEBRITY MARKETER**

### **3.0 Introduction – Celebrity Fashion Marketing**

*“People want happiness and a connection from a brand, just as they want happiness and a connection from their relationships” (Kline, 2015).*

The previous chapter explored how celebrities have been influential in shaping the trends of fashion consumers who re-create their innovative fashions. This chapter will provide an analysis of celebrity fashion marketing theory and will commence by analysing the media and marketing environment in which celebrities are used and discuss how they work in the context of some current theories of marketing, fashion, behaviours and branding. It examines how advertisers and their agencies select the right celebrity for their brand, highlighting how industry and marketers obtain and monitor information on the behaviours of fashion consumers who follow fashion celebrities. Furthermore, analysing by what method the industry manipulates celebrity fashion marketing strategies and lifestyle messages in the media to extend opportunities for fashion consumers seeking to emulate and imitate celebrity fashions.

### **3.1 Ideals of Beauty in Fashion**

“In sociological terms, fashion products are regarded as high involvement purchases, closely connected to sentiments of self-image, social status and cultural identity” (Fairhurst, Good, & Gentry, 1989; O’Cass, 2004). Thus, placing pressure

on individuals to look and act in a certain manner. Gibson (2012), claims that scholars seem unaware that “for many young women, celebrity and fashion are virtually synonymous”. Hence, “celebrities, with their pervasive media coverage and popular associations with luxury, fascination, success and attractiveness, are natural partners for fashion brands seeking to convey attractive lifestyle affiliations and tap into consumers liking” (Wigley, 2015). Kaiser and Chandler (1985), observed that not only is it the young individuals but also older people that implicitly use television for processing appearance and fashion-related information. This is advantageous for marketers as it appeals directly to a consumer’s emotional state, needs and their aspirations. Figure 3.1 illustrates an example of how advertisers influence female fashion consumers and communicate in order for them to look good they need to purchase beauty products and fashionable garments to maintain themselves.

Figure 3.1 Advertisement Emphasising Beauty (Bahman, 2014)



If we explore this deeper, in order for individuals to compare themselves; some exchange of information must logically occur. Since a celebrity’s appearance is perhaps the first stage of physical interaction it becomes an exchange.

### **3.1.1 Celebrity Impact on Society, Human Behaviour and Purchasing**

*“Celebrities are seen as the site of innovation in dress and fashion, it would be fair to say that not only do celebrities influence fashion but they create fashion too” (Alexander, 2014 ).*

Celebrities are a highly marketed industry in which commercial success is often determined by immediate brand recognition and the dissemination of aspirational imagery and lifestyle affiliations (Wigley, 2015). Brands and celebrities with a high level of world-wide recognition and popularity are able to successfully transcend national borders and overcome cultural barriers in global marketing communications (S. M. Choi, Lee, & Kim, 2005). As a result of “this widespread exposure, there has been a significant increase in celebrities as influencers and they have become a very effective medium in communicating marketers’ messages” (Şahin & Atik, 2013).

Moreover, celebrities and fashion companies need to understand celebrity fashions to target fashion consumer groups. Why individuals feel the need to look for inspiration from celebrities and their styles to activate, validate, fulfill their expectations, create feelings and experiences is important for marketers to understand. This is because from an industry perspective there is real revenue in the sales of their celebrity copy ready to wear derivations and mass market clothing. “Choices in brands help consumers to exercise their preferences in the marketplace... ultimately enabling consumers to exercise choice in their decision-making. Equally important, they come with a certain image - whether for luxury,

trendiness or social responsibility which consumers care about, and in turn influence which goods and services they purchase” (Property, 2013, p. 6). Fashion celebrity marketers are able to then pick up on leads exemplified by celebrities and the fashion catwalk (Pringle, 2004).

How people style themselves is due to many factors that impact individuals on a personal level. “Marketers categorise fashion in many ways for products and services which we purchase, this can be by age, sex, income and occupation, and further more by our interests in clothing and the way we spend our leisure time”. Consumer information according to Solomon and Rabolt (2009) is very useful when analysing fashion consumer buying behaviour. However, they must take in to account that “celebrity-branded merchandise needs to be available where a target audience will shop for it” (Brooke, 2016). As there isn’t a single one fashion identity that defines a consumer, there are many. This information has important implications for retailers and marketers alike and have been grouped for the purpose of this research as the following categories:

- Social Influence
- Identity
- Meaning
- Culture
- Purchasing
- Consumer behaviour

### **3.2 Media Fashion and Branding in the Social Media Age**

The culture of celebrity states that the celebrity's place in western culture is due to communication technology and that as new forms of media technology develop the celebrity is able to reach larger audiences more rapidly (Meyers, 2009). This is due to the advent of globalisation and increase in international travel, digital media, fashion magazines and intercultural influences that have impacted on consumers and seen a rise of how media has portrayed icons

“Most notably the internet and social media marketing are a growing phenomena, giving customers a sense of affiliation and belonging to a brand” (Lea-Greenwood (2012) and assisting practitioners and celebrities to influence consumers and promote celebrity brands. As lifestyles are changing, consumers are turning to the internet and smart technology in regards to ideas about celebrity fashion which are attracting more activity. These are resulting in many stars setting up their official websites, Facebook, Twitter social media and YouTube channel accounts about themselves which are verified and possess blue ticks next to their names. Using social networks allows celebrities to track and respond to the opinions of their fans in a timely fashion, in particular about their products, services and/or fashion trends. An advantage of doing this for celebrities is that they can connect to those consumers and individuals who may not possess the highest level of celebrity fandom and emphasise their lifestyles which can attract new fans (Kowalczyk & Royne, 2013).

New Internet stars are bypassing the usual gatekeepers of the celebrity industry and becoming famous through their videos and websites. This type of celebrity, while

less esteemed, is far more attainable than movie stardom and becoming an A-list celebrity. “It has in effect made fame seem achievable for ordinary people” (Kurzman et al., 2007). As mentioned in section 2.5.2.1 the “Kardashian-Jenner” fashion brand uses social media to effectively control the persona of fans and consumers proving these methods are influential (Euromonitor, 2014). They are avidly followed on social media by their fans throughout the day who watch their programmes to be stylish, be beautiful and for an escape. This leads us to the next part of this chapter which is why marketers need to understand the reason why consumers choose to escape into the world of the celebrity.

### **3.2.1 Importance for Marketers to Understand the Social Psychology of Dress and Fashion**

*“Fashion starts and ends at the consumer”* (Gianpaolo Vignali, 2009).

Fashion sense can be a conscious decision selected to manage the inferences drawn about one individual by other individuals or to manage social perceptions of the-self. The manner in which an individual dresses and what they purchase is related closely to their beliefs, attitudes, feelings, and behaviours. These are shaped by the influence of others and their environment. Gobé (2001), author of the book ‘Emotional Branding’, claims that the most successful brands connect with people on a personal and holistic level (Lockwood (2001) and how, without an emotional attachment, a fashion brand is meaningless (Gobé, 2001). Furthermore success will be with those companies whom can capture the emotions and personal convictions of their customers and their psyche to understand the constant evolving trends in consumer lifestyles (Hancock, 2009).

This type of emotional attachment typifies branding literature in that a consumer needs to build a personal emotional attachment to any product prior to purchasing it and that fashion brands fascinate consumers by their capacity to connect with them as they live in the minds of the consumer longer alongside their aspirations (L. Vincent, 2012, p. 64). This then takes us in to a new level and need of understanding the celebrity in fashion, media and advertising as a symbiont and they hold the ability to transform products into brands by creating brand mythologies around mythical characters, places and feelings. These are especially effective when the feelings validate the emotional or psychological benefits associated with the product (Randazzo, 1992).

### **3.2.1.2 The Celebrity Image Importance for Marketers**

*‘Celebritism’ is a term used for modern day entertainment figures in the entertainment industry who are organised by a business as a ‘brand business’*  
(Wigley, 2015) .

As both the previous chapters have discussed, we cannot ignore the popular interest in celebrities their fashions, and lifestyle. “According to McCracken (1989), celebrities build up their celebrity identities (images) as a collection of meanings which they draw from their roles in TV, mass media, cinema etc. and reflect these meanings through their lifestyles and personalities... the ownership of these meanings is ensured by reflecting them continuously in front of the public and drawn from culture and society (Şahin & Atik, 2013)”. “This is emanated from the fact that media overloads society with news and illustrations about celebrities and provides them for us as an entertainment function” (Hoekman & Bosmans, 2016).

“One of the criticisms of the advertising industry is that it creates idealised stereotypes that in some way forces ordinary women to live up to...which leads them to attempt to conform with an impossible image of beauty” (Pringle, 2004). If we consider fashion products, every product has an image and when an individual consumes a celebrity fashion brand it is usually because it has the maximum fit with his/ her own personality/image and the celebrity endorser fits in-between these two interactions. The aim for marketers is to try to bring the image of the product closer to the expectation of the consumers, by transferring some of the cultural symbolic meanings residing in the celebrities image to the product and transferring that in to meaning to the consumer (Rawtani, 2010).

(Gobé, 2001; Sheth, Mittal, & Newman, 1998; Solomon & Rabolt, 2009) support the claim that fashion consumers have needs, and marketers can satisfy those needs if they understand their customer's fashion is based on emotions; such as being aesthetically beautiful. They can do this by enticing fashion consumers to buy fashion clothes which celebrities have influenced (J. Y. Lee, 2015a; Pringle, 2004) to make them feel attractive, amplified in status, modern and novel. Often the purchases of these clothes are not made for need but for pleasure in the consumption experience and can be used for a variety of different fashion brand endorsements for fashion, footwear, bags and accessories.

Therefore, information on the fashion celebrity marketer, celebrities endorsing brands, fashion trends, fashion designers, fashion diffusion, consumer identification, the role of the media and its influence on future fashion innovations



are all-necessary to understand. The following section will explain the various strategies, communication and promotional tools that marketers use in the positioning of their fashion celebrity.

### **3.3 Celebrity Endorsement**

A celebrity endorser is defined as “any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement” (McCracken, 1989). It is imperative for industry practitioners and marketers to understand how consumers view celebrity endorsed products. This type of amalgamation of the consumer, fashion, celebrity with a brand/product is one of complexity (Kaur & Singh, 2011). From a fashion celebrity marketers’ perspective, the right celebrity and fitting it with a brand is a difficult task. Therefore companies often opt to choose entertainment sector celebrities because they are the most popular in endorsing products (Pringle, 2004).

By using a celebrity endorsement, the consumer receives positive feelings of security and association. Since his or her idol is recommending the product; the assumption is being made that it is a quality product. Thus, meaning consumers would like to identify themselves with the celebrity and they buy the product because they would like to be as the celebrity (Hoekman & Bosmans, 2016). By using celebrity endorsement, the consumer receives positive feelings of security and association. Since his or her idol is recommending the product; the assumption is being made that it is a quality product. “Celebrity endorsements have been found to be effective in positively changing consumers’ attitude towards brands,

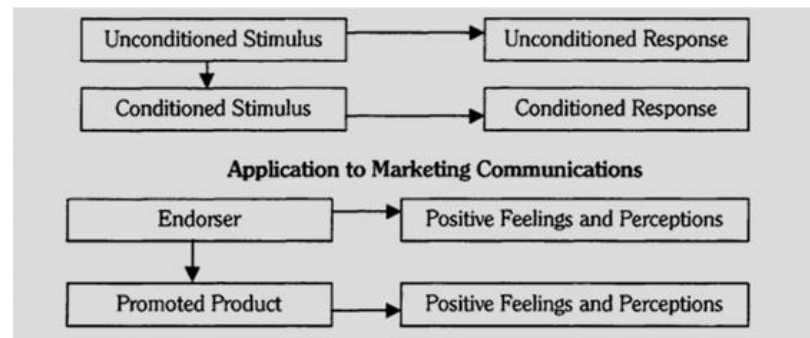
influencing the believability and credibility of advertisements, impacting consumers' purchase intentions (Amos, Holmes, & Strutton, 2008; B. Zafer Erdogan, 1999; Mishra, Roy, & Bailey, 2015). Pringle (2004), reports that a well-executed celebrity endorsement strategy may return over 20 times its cost in terms of extra sales. Therefore, a 'fashion celebrity endorser' must be such an individual who is popularly associated by consumers with particular fashion brands (Wigley, 2015). Some of the advantages of how celebrities can promote a fashion brand's appeal are listed below (Okonkwo, 2007):

- Celebrities create brand awareness and draw on consumer attention.
- Celebrities can reach a global market and capitalise on public recognition.
- They have the ability to penetrate the busy clutter of advertising spots.
- The celebrity has their own fan base.
- Celebrities can create and differentiate product images.
- They can increase sales and profits.
- Position and re-position existing brands.
- Generate extensive PR leverage and opportunities for brands.

“Millions of pounds are used on celebrity endorsement contracts on the premise that source effects play an important role in persuasive communications” (Tripp, Jensen, & Carlson, 1994). Marketing researchers have found that these celebrity endorsements, in comparison to those from non-celebrities have produced more positive attitudes towards advertising and greater purchase intentions than a non-celebrity endorser (Figure 3.2). This is because celebrities are viewed as more powerful than anonymous models and campaigns as they verbalise the meaning of

the celebrity in relation to the brand (Carroll, 2009). This allows celebrity endorsements brands to stand out from the competition.

Figure 3.2 Classical Conditioning Paradigm in a Marketing Communications Context (B. Zafer Erdogan, 1999)



Common ways in which celebrities are used to help promote and endorse fashion brands are described in Table 3.1. Once they achieve awareness, brands' obtain considerable exposure in the press as they are more likely to report on events concerning the brand if the celebrities are present with the product (B Zafer Erdogan, Baker, & Tagg, 2001).

Table 3. 1 Eight Types of Celebrity-Brand Relationships in Fashion (Cope & Maloney, 2016).

Celebrity Involvement	Examples
<b>Paid-for advertising to mass audiences -</b> This endorsement is traditionally dominated by professional models but designers are now increasingly using high-profile musicians, entertainers and others.	SS2014 brand advertising campaigns Erika Badu (Givenchy) Miley Cyrus (Marc Jacobs) Rihanna (Balmain)
<b>Infomercial -</b> advertorial, direct mail, or online advertising to niche or tailored audiences – known as “below the line advertising”	Azaelia Banks for T Alexander Wang fashion film (2012)
<b>Paid or unpaid product placement –</b> Where celebrities wear fashion brands in films, TV reality shows, or in “real life” (where they maybe coincidentally	Anne Hathaway wearing Tiffany Jewellery to the

Celebrity Involvement	Examples
“papped” by press photographers). Websites like possessionista.com make it easy for consumers to identify and emulate celebrity looks.	2011 Academy awards ceremony. Beyonce appearing at Kanye West's birthday in 2013 wearing Topshop
<b>Paying for –</b> Brand mentioned in song lyrics. Mention of luxury brands in music lyrics, such as the cooing of Beyoncé about getting her kicks from her Jimmy Choo shoes.	Jay –Z “Tom Ford” (2013) Drake and Tyga “Versace” 2013
<b>Celebrity / brand design –</b> Heavy involvement from celebrity - Kate Moss and Beyoncé with Topshop	Madonna for H&M (2007)
<b>Naming products after celebrities –</b> Gucci did this with the Jackie bag	Mulberry's “del Rey” (2012) and Hermes “Birkin” handbags (1982)
<b>Social media endorsement-</b> May comprise of a wider endorsement deal.	Calvin Klein #my calvins campaign (2014). Burberry with Romeo Beckham.

These celebrities hold a strong attractive and impressive power to pursue the audience either by their likeliness, attractiveness, trust or by their congruency with a brand, which leads to a creation of a strong brand image and value in the viewer's minds” (Sharma & Singh, 2014).

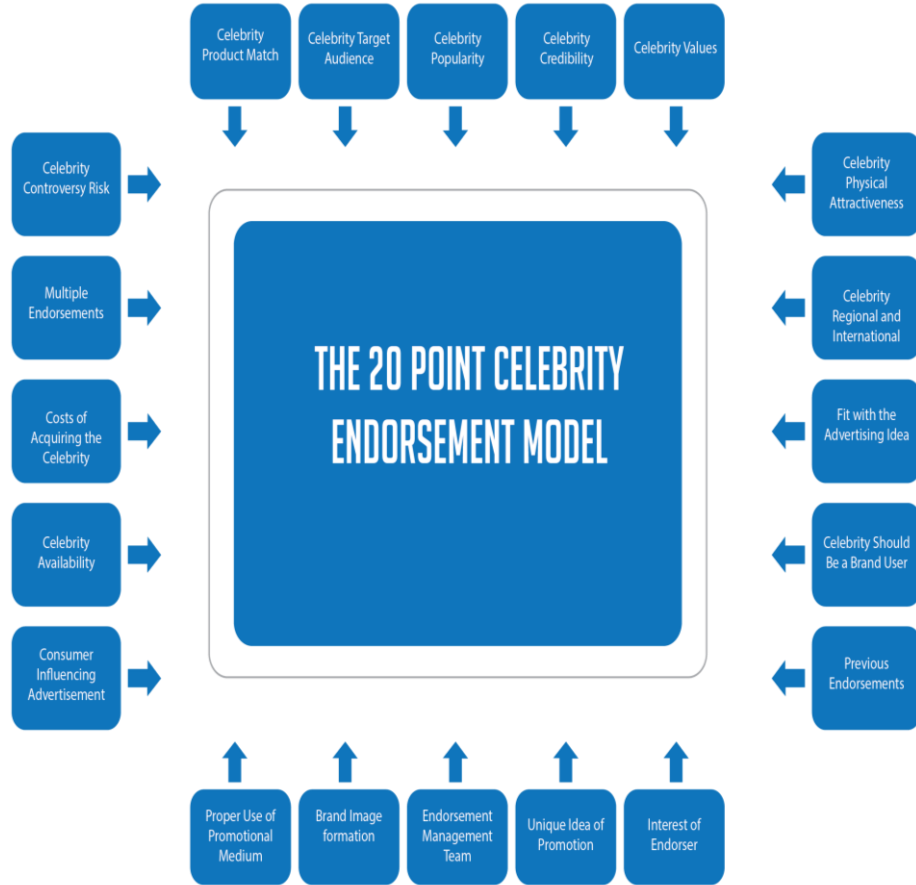
Table 3. 2 Types of Celebrity Endorsements and Their Impact (Lea-Greenwood, 2012)

Type of Endorsement	Celebrity Enhances Sales of Fashion By:
Transference	When a celebrity endorses a brand associated with their profession such as sportsmen endorsing Adidas or Nike. The theory transference suggests that consumers will feel some of the skills of the celebrity might rub off on to them if they purchase and use the brand.
Acceptance	Aspiring to look like a celebrity in terms of hair style, clothing and so on allows the consumer to enter the world of the celebrity lifestyle e.g. young women adopting the style of the celebrity they admire.
Congruence	A fit congruence is a key concept in celebrity endorsement. It ensures a fit between the brand and the celebrity to the consumer. It is credible to the consumer that the celebrity would wear the brand.

One of the most successful ways to communicate a fashion product is celebrity endorsement (Figure 3.2) this is because “it is one of the most important channels or tools in fashion and most academic commentators concur that using celebrities alongside products affects consumer behaviour because of three key ways the celebrity can impact on the consumer. These are transference, attractiveness and congruence” (Lea-Greenwood, 2012). Table 3.2 shows some explanation of how this can be successfully achieved.

Figure 3.3 is a 20-point model, which can be used by brand managers in the selection of celebrities and brand communication. All of the points are significant to understand when running an effective celebrity endorsement campaign to capture the attention of the consumer.

Figure 3.3 (20 Attributes of Effective Celebrity Endorsement) (Mukherjee, 2009)



Lea-Greenwood (2012) suggests that paid endorsements involve a brand signing a celebrity to represent the label in a traditional fashion advertising campaign, and unpaid endorsement occurs when a celebrity wears a brand because they like it. However, the most preferred type of endorsement is overt endorsement; this is when the celebrity has chosen to wear a brand and they are paid. Furthermore, celebrities that have entered celebritydom through birth and/or achievement and A-list celebrities (see Section 2.3.2.1 and Table 2.2) are traditionally still at the top for being endorsers. However, there are also new endorsers like internet blogger and

entrepreneur Rumi Neely who joined designer Calvin Klein in his 2014 fashion promotion which utilised celebrities such as Fergie in his ‘show yours #mycalvins campaign’ (Cope & Maloney, 2016). In addition to fashion apparel, another growing celebrity range is the cosmetics and perfume industry by celebrities such as Kylie Jenner. According to (Fleck, 2012). This is as a result of cosmetic brand advertising and because celebrities no longer achieve recognition merely due to the intrinsic quality of their products, but by the image they project through their advertising campaigns.

### **3.3.1 The Meaning of Fashion Brands to the Consumer**

*“A brand is the sum of all the feelings, perceptions and experiences a person has as a result of contact with a company and its products and services” (Okonkwo, 2007).*

Customer behaviour research has revealed that humans do respond to brands, and scholars agree that identity represents a stable point of reference for consumers and is a cornerstone in the process of creating and maintaining relationships with customers who find specific values appealing (Jan Alsem & Kosteljik, 2008; Kapferer, 2008; Solomon, Bamossy, & Askegaard, 1999). This is explained by the strength of understanding experiences by customers, which helps to build trust and results in brand differentiation (Ghodeswar, 2008). Sections 3.2, 3.3 and 3.3.1 highlighted that to establish a strong association between the product, the celebrity endorser and fashion brand is highly complex and needs to be accurate in order to work effectively. Celebrities and their fashion can be captured by instant information on products/ fashions / styles /products and are a source of information

that can be extremely influential with the ability to reach a worldwide audience in the consumption of fashion brands which are promoted to tap into the psyche of the consumer-self. These can be defined as:

- Brand lifestyle personality
- Brand image
- Celebrity brand ambassadors

### **3.3.1.2 Brand Lifestyle Personality**

“Fashion is not about products, but rather about how they are marketed and sold as a brand image or lifestyle marketing” (Hancock, 2009). Brand personality is defined as “the set of human characteristics associated with a brand, which tend to serve a symbolic or self-expressive function” (Aaker, 1997). It is suggested that the symbolic use of brands happens because consumers often imbue brands with human personality traits as they think about brands as if they were celebrities or famous historical figures (Rook, 1985). They then relate those brands, fashion products and celebrities to one’s own self (Fournier & Yao, 1997).

Lifestyle brands operate by creating an experience that is often at odds with reality, for example for Ralph Lauren’s polo shirt “most of the consumers who buy the polo apparel do not own or ride a horse... they probably know very little about the game of polo and a high percentage of them are not affluent... for these consumers the brand helps them fulfill a lifestyle goal to which they aspire and makes that lifestyle more a part of their everyday reality” (L. Vincent, 2012). Celebrity endorsement teamed with this type of lifestyle branding is a useful tool to create ‘that story’ in order for marketers to build an attachment to fashion products for consumers



(Hancock, 2009). Thus leading to brand image to be even more central to the celebrity marketing strategy (B. Zafer Erdogan, 1999). This phenomenon suggests that although clothing is an essential component of popular culture, the actual garment itself has become secondary to the branding techniques used to sell it.

### **3.3.1.3 Brand Image**

This insight into brand and celebrity image opens up new ways of looking at the marketplace (Forbes, 2018). If we analyse image and look at its value in terms of fashion media marketing, image is regarded as a reflection of a consumers' perception of a brand and can be gauged by the associations held in the memory. Therefore, enabling customers to form a deeper and instinctive need to know about products and services they buy. This resulting impression "is created by both brand messages and experiences that are assimilated into a perception through the processing of information" (Duncan, 2001). Brands often do this by featuring celebrities, models, and society personalities in their promotional and advertising campaigns to reflect the brand essence and message...an example of which is Tom Ford who used 'the celebrity and sex' concept to sell luxury for Gucci and his own international brand (Okonkwo, 2007).

### **3.3.1.4 Celebrity Brand Ambassadors**

Celebrity brand ambassadors involves using strong celebrity personalities that are connected with a brand by 'giving it a face' to act as a brand ambassador or a symbolic figure linked with a brand... the people who act as brand ambassadors include creative directors such as Tamara Mellon of Jimmy Choo and Gerard Butler

for Hugo Boss ...these brand ambassadors become household public names and sometimes celebrities in their own right holding their own personal brand value (Okonkwo, 2007). Moreover, celebrity brand ambassadors influence extends beyond consumer attitudes and purchasing behaviour. In fact, health communication research indicates that star power can generate public interest in many issues and even result in behavioural change (Noar, Willoughby, Myrick, & Brown, 2014). However, sometimes a brand ambassador can over power the brand that they are criticised for and overshadow it e.g. Tom Ford for Gucci. There can also be occasions whereby a celebrity is not chosen by a company to be a brand representative but fans make the link of that particular celebrity to the product as the celebrity has used it and they have been shown in the media with it. For example, the singer Paul Weller, who out of his own personal choice wore Ben Sherman for many years. This made him then become an unofficial brand ambassador to his fans who wore the same.

### **3.3.1.5 Celebrity Brand Negativity and Its Effects on Industry**

The choice of a celebrity for a brand, fashion or product is an important topic in advertising and marketing as they can make an impression on consumers with their power and appeal. The use of celebrities can work effectively (as discussed in sections 2.2 and 2.4.1, and Table 2.3), it is important to understand that the result can also be negative. This relationship between negative celebrity information and brand evaluation can be moderated by certain factors (S. M. Edwards & La Ferle, 2009; Rohini Ahluwalia, Robert E. Burnkrant, & Unnava, 2000; Um & Lee, 2015). A major concern for companies is how can they select/ retain the 'right' celebrity amongst many competing alternatives and how they simultaneously manage this

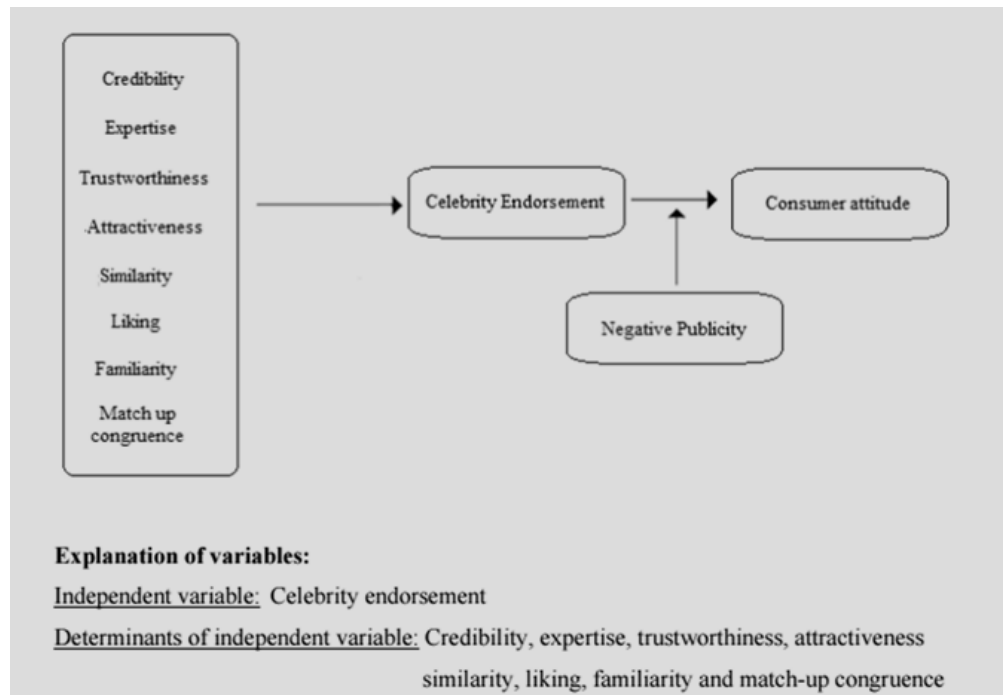
resource, while avoiding issues in the celebrity's personal life that could be deemed as inappropriate. Eclipsing is when the celebrity overshadows the endorsed brand by dominating it in an advertisement, and diminishing the associative link between the celebrity and endorsed brand. It can have profound results for advertisers and brand managers in the execution of their advertisements featuring endorsements. It takes into account factors such as match-up, celebrity attachment and brand familiarity (Ilicic & Webster, 2014): (1) high eclipsing is when the celebrity is the focus which enhances brand attitude and (2) low eclipsing is when both the celebrity and brand are emphasised.

### **3.4 Negative Celebrity Brand Campaigns**

Since the personal lives of celebrity endorsers are outside the control of advertisers, all celebrity endorsements are vulnerable to scandals or negative press. Marketers anticipate that their target consumer elicits positive feelings toward a chosen celebrity which will transfer to the endorsed brand. In some instances, if either during or after an advertising campaign, negative information about the celebrity becomes public, it can prove to be detrimental - like "Pepsi Cola's series of devastations with three tarnished celebrities: Mike Tyson, Madonna, and Michael Jackson, suggesting that celebrity endorsers may at times become liabilities to the brands they endorse" (Till & Shimp, 1998). Today "negative publicity is a real concern for such sponsoring companies as it can affect brand image and sales, but this is not necessarily true across the board. Misbehaviour and even criminal activity by celebrities have grabbed the attention of marketing executives who believe that"... "any publicity is good publicity" (Thwaites, Lowe, Monkhouse, & Barnes, 2012). O'Mahony and Meenaghan (1997), argue that to obtain this,

celebrities must possess expertise in product categories consistent with their public profiles, perceived life styles and thus consumers expect a congruence between the perceived images of the celebrity endorser and the types of products which they endorse. In these cases the advertiser needs to try to avoid a celebrity's poor judgment, ill-advised behaviour, or controversial stands (Um & Lee, 2015). Sometimes a celebrity will personally consume, purchase or use a particular brand or fashion design and are pictured carrying or wearing it. The fashion brand has no control over this and when it happens the brand is sometimes pleased to be associated with the celebrity but there are times where the brand does not want to be associated with a particular celebrity as exposure to the celebrity's negative information and profile can lead consumers to have a negative brand evaluation, thus leading on to a negative purchase intention (Um & Lee, 2015). A fashion brand that experienced this is Daniella Westbrook (soap star) who wore the famous Burberry check from head to toe with her baby, including a Burberry pram (section 3.4). This picture was repeated every time there was a press story which became synonymous with 'British Chav Culture' and became detrimental to the Burberry brand image and took them many years to overcome" (Lea-Greenwood, 2012).

Figure 3.4: A Model Illustrating Negative Publicity on Celebrity Endorsement Influencing Consumer Attitude (Hoekman & Bosmans, 2016).



### 3.4.1. Negative Celebrity Fashion Impact on the Youth

As mentioned in section 2.4, fashion is a critical means of expression for many individuals, especially for young consumers who are in the process of defining their identities. “Research shows that the use of celebrities, has the most positive effect in the key youth demographic (Lea-Greenwood, 2012). “As such, they are also the most avid consumers of fast fashion and heavily influenced by the fashion press and media” (Barnes & Lea-Greenwood, 2010). This is because this group are strongly influenced by their peers and role models who guide their fashion choices, look and self-appreciation (Le Bon, 2015).

Miley Cyrus, daughter of Billy Ray Cyrus, is an American singer that has also been a child actress celebrity and has starred in children's TV and films (Fisher, 2016). At 23, she hit the headlines several times with negative connotations associated to her fame. Her new turns of identity shifted her presentation of the-self for a mature audience with experimentation of haircuts and provocative videos. Provocative behaviours raise concerns for parents and society can lead to many different issues affecting their followers that are predominantly young. Celebrities can heavily manipulate teenagers and adults and a government-backed Bailey (2011) report expressed concerns that young children were becoming more like teenagers in their behaviour and they used fashion to create their identity.

This is because they are looking for role models on how to act and how to dress, and often look towards inspiration from celebrities, fashion media and magazines for dress sense and incorporate it in to their own fashual (fashion-sexual identity). Celebrities featured in magazines can be especially influential for young girls therefore celebrities, marketers and parents should be aware of how celebrity dress can have an effect on young girls and how they can be influenced and by which medium (see Figure 3.4 and 3.5). Such new body images can be seen as more insidious than the much-debated thinness of catwalk models according to (Marshall., 2006) suggesting that the fashion industry should not be the only one castigated over issues of size, shape and the problems created for young women but so should celebrities.

Figure 3.5 Social Media Behaviour of 893 Children Between The Age 10-15 (Mintel, 2016)

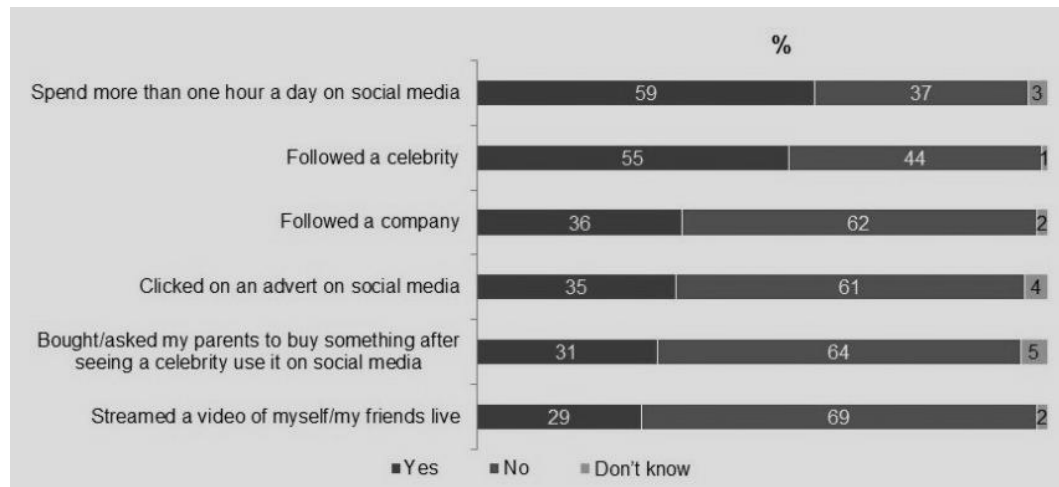
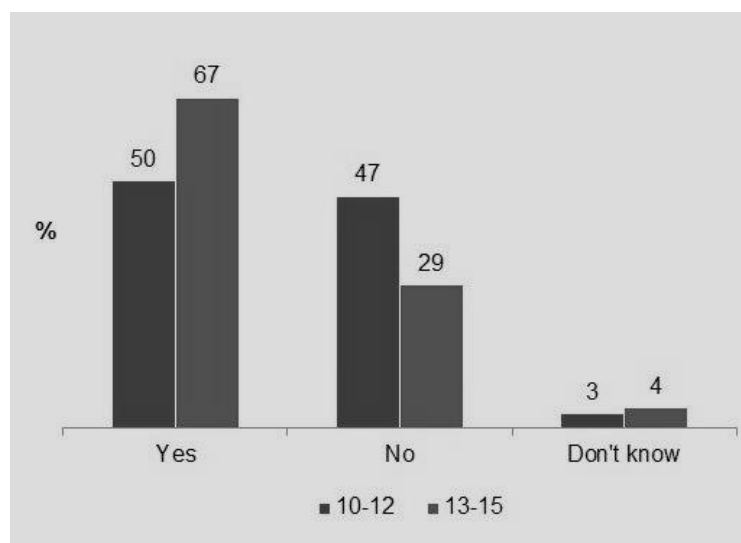


Figure 3.6 Children Between The Age of 10-15 That Have Followed a Celebrity On Social Media (Mintel, 2016)



Celebrity profiles are an important aspect of social media, and the uptake of Instagram by many celebrities and sports stars. Girls and teenagers are most likely to follow a celebrity online - with 60% of girls and 67% of 13-15-year-olds

following at least one celebrity on social media. These increasing users, celebrity sponsorships and promotions on social media are very valuable. Nearly a third of social media users have at least requested their parents to make a purchase after seeing a celebrity use a product on social media, rising to 35% among those aged 10-12 and 39% of those from households with an income of £50,000 or over (Mintel, 2016). Studies by (Engle & Kasser, 2005; Greenwood & Long, 2011), found that the consumer group of young girls are most impressionable as they are learning about their own sexuality and role in society. This group are trying to identify their place in the world and are more prone to embrace attachment, belongingness, needs, and relationship status together with an imagined intimacy with media figures.

### **3.4.2 Summary of the Market Industry Value of the Celebrity**

Celebrity brands, as stated, can have an impact; they influence fashion consumers whom purchase products or a service related to a particular fashion celebrity to satisfy a need based on what they feel. What effect this has on consumers is a question marketers are keen to answer. On account of the market situation being highly flooded with global brands. Fashion companies are being forced to have a familiar face for their fashion products and services (Jyothi & Rajkumar, 2005). They do this because they want to align themselves and their brands with endorsers which work for the celebrity and the brand/company. Thus, firms today are making vast investments in hiring celebrities for the positioning of brands with endorser qualities (Malik & Sudhakar, 2014). Section 3.5 in this chapter will now review how marketers and industry practitioners do this through specific celebrity



marketing communications models and tools which work on precise strategies within celebrity marketing.

### **3.5 Celebrity and Marketer Models and Tools**

Models showing factors forecasting celebrity effectiveness can demonstrate the processes through which consumers perceive advertisements with fashion celebrities and how those processes of messages are received by consumers. This section will look at the use of celebrity fashion marketing models that use celebrities and will be split in to 2 main areas:

- The fashion celebrity and fashion celebrity marketer's
- The fashion celebrity marketer's and the fashion consumers.

Within them, a number of key models, tools and theory will be examined:

- The Self-Product Congruence
- FRED
- The Flow of Fashion Trickle-Down, Trickle Up and Trickle Across
- McCracken's Meaning Transfer and Emulation Model
- Kapferer's Brand Identity Prism Model
- Maslow's Hierarchy of Needs Theory
- Model of Innovation and Adoption
- The Fashion Product Life Cycle
- The Celebrity Lifecycle
- The Culture Innovation Theory

#### **3.5.1 The-Self Product Congruence Model**

Consumers articulate their personal identity and promote social interaction with others via brands that embrace psychological and social symbols (J. Y. Lee, 2015a).

In the case of celebrity fashions, the need to purchase besides the actual clothing

need are other deeper reasons. “Lifestyles as a theoretical concept, means the totality of a person’s social practices” (Niinimäki, 2010). These could be associated to a fashion/ celebrity and some sort of social status which contributes towards constructing identity and protruding towards a desire for certain lifestyles.

Jagdish Agrawal and Wagner A. Kamakura (1995) found that overall, celebrity endorsements introduce positive assertions from consumers and positive affirmations. According to Sirgy (1982b), “consumers prefer certain products or brands that are consistent with their self-image and can enhance their self-image”. In other words they...“purposefully choose certain products and brands to express their self-image to the public (self-consistency) and also to enhance their own self-esteem through experiencing the positive reflection of themselves in the public” (Aaker, 1997). “Research supports the idea that there is a match between product usage and the self-image” (Bahman, 2014). The following two diagrams illustrate the congruence between the brand, the self and the image impact to both. Figure 3.7 is produced by Rogers who identified one’s self-concept as the frame upon which personality is developed and Figure 3.8 is a diagram illustrating the purpose of each person seeking a balance in three areas of their lives which are self-worth, self-image, and the ideal self.

**Figure 3.7 The Congruence between Usage and Image (Bahman, 2014)**

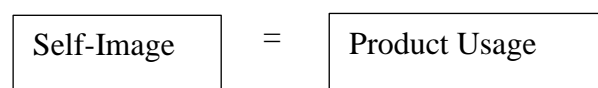
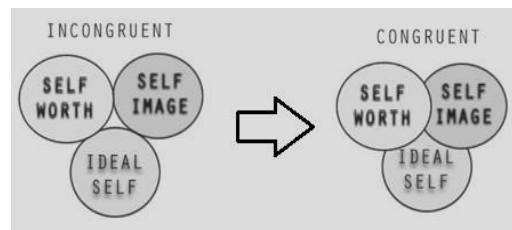


Figure 3.8 The- Self / Product Congruence (Journalpsyche, 2016)



### 3.5.2 The FRED Principle

The FRED concept is a tool used as a guideline when selecting a celebrity. Choosing celebrity endorsers is vital to the success of an advertising campaign. Marketers use this acronym to evaluate the strengths and weaknesses of potential celebrity marketing campaigns (Marketing-School.org, 2016):

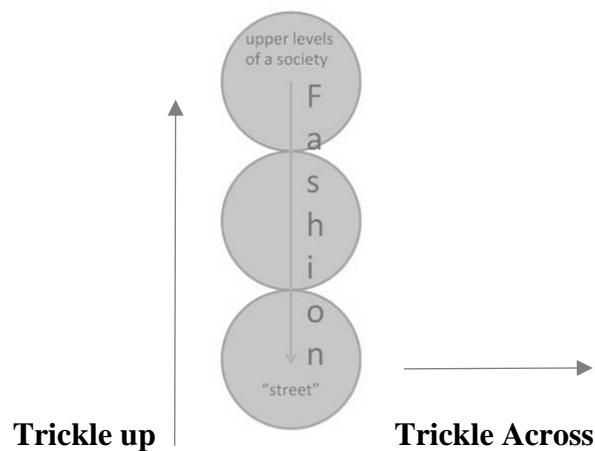
- **Familiarity** – The target market must be aware of the celebrity, and perceive him or her as empathetic, credible, sincere and trustworthy. The more familiar a celebrity is to the widest possible segment of the population, the more affective their advertisements will be.
- **Relevance** – The audience must be able to identify with the person and marketers choose to create the greatest fit between a product and its celebrity endorser. The greater the link, the more customers will trust the message being delivered, accepting and preferring to buy the brand to competition.
- **Esteem** – The more esteem that a celebrity endorser has, the more that esteem will transfer over to the product they are endorsing and consumers will have confidence in the celebrity.
- **Differentiation** – Advertisers are always trying to find a message or an image that makes their product seem unique when compared to competitors.

### 3.5.3 The Flow of Fashion

The flow of fashion can be seen as trickle down, trickle up or trickle across:

**Trickle Down:** The trickle-down theory (Figure 3.9) was produced by a sociologist and philosopher Georg Simmel who indicated the upper classes were leaders of popularity as they held political and economic power. The diffusion of fashion has been described as a movement, a flow or a trickle from one element of society to another where “fashion is a form of imitation...the elite initiates a fashion and then the mass imitate it to obliterate the external distinctions of class” (Simmel, 1957).

Figure 3.9 The Trickle-Down Theory



This model (Figure 3.9) highlights that “popularity arose when the lower classes imitated the upper classes, incorporating it in to lifestyle” (Wu (2015) and “the desire to be viewed as wealthy or equivalent to the higher economic class justifies the imitation...when the majority of customers start to adopt this product, wealthier

consumers begin to avoid it and look for new trends...the elite initiates a fashion and the mass imitate it” (Le Bon, 2015).

**Trickle up:** This explains the reversal spread of fashion and multi-center diffusion of fashion as we know it today, for example fashion stemming from young consumers and then gradually spreading to the more mature. Innovation is initiated from the street, for example hip hop fashion selling in luxury brands. In modern fashion, the street level is often the origin... in fact customers choose someone they want to look like; such as a celebrity or a fashion model, where their mimicry is not based on wealth but on identity and fashion trends (Le Bon, 2015).

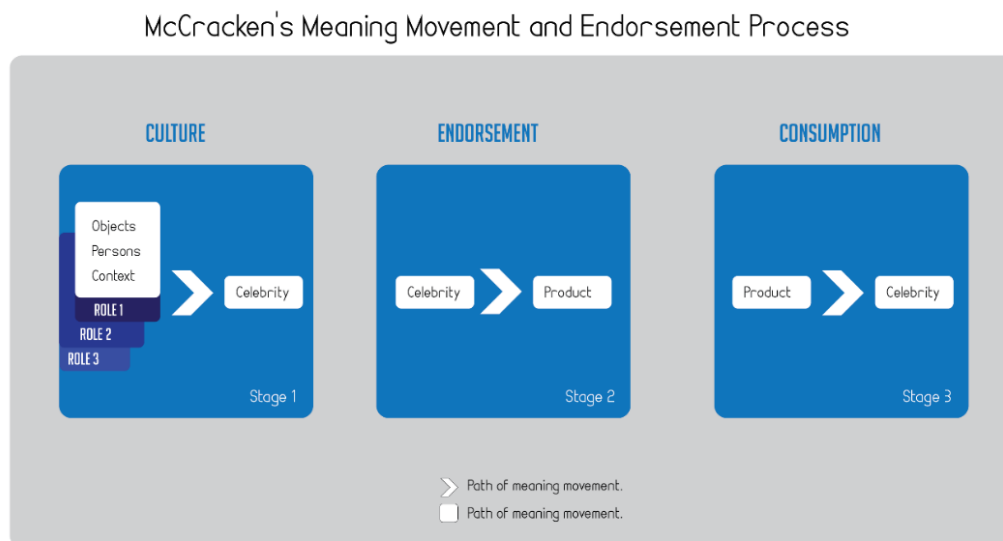
**Trickle Across:** This claims that fashion moves horizontally between social levels and one factor is due to rapid mass communications, celebrities, promotional efforts of retailers and exposure to fashion leaders. Here fashion choices place much emphasis on personal identity rather than on class to differentiate.

### 3.5.4 McCracken’s Meaning Transfer Model

Academic McCracken (1989) focuses on types of meanings between fashions and branding and proposed a new model which showed how meanings pass from celebrity to product, and from product to consumer. This model offered a new approach to celebrity endorsement highlighting the limitations of the ‘source’. His theoretical models suggest that through social interaction, individuals (and eventually society) assign status to fashion –branded garments making celebrities a very successful strategic match as they echo the symbolic meanings and values that are closely tied to the culture in which they have attained their eminence

(McCracken, 1989). McCracken argues that meaning, associations, emotions, and storytelling are the key ingredients for building fashion branding success. He identifies nine different types of meanings for the consumer that are usually targeted by companies, these are: gender, lifestyle, decade, age, class, and status, occupation, time and place, value, and fad, fashion and trend meanings. McCracken (1989) defines this transfer as ‘the translation of the meaning of celebrity to a product or brand, for example the celebrity spokesperson in advertisements and through endorsement which is effective when an individual who buys and consumes the product appropriates the meaning associated with the celebrity which has been transferred to the product’ (Fleck, 2012).

Figure 3.10 The Meaning Transfer and Emulation Model (McCracken, 1989)



The meaning movement shown on the model (Figure 3.10) can come from a celebrity's persona, attributes and achievements. “Transferable to consumers from a product associated with the celebrity, either through endorsement contracts, or less formally when a garment is worn in a movie, or at high profile events... the

process of meaning transfer is complete when consumers use the meanings transferred to help construct their own identities by wearing identical (or similar, lower priced) garments to those associated with – and given meaning by- celebrities” (McCracken, 1989).

The model explains how celebrities transmit an extensive set of associations to the brands they endorse. Therefore, before companies select celebrities to represent their brands, they need to ensure that the person conveys the right meaning. The wrong celebrity as research suggests will make consumers avoid products with negative symbolic implications leading to the rejection of products and brands Banister and Hogg (2004) and exhibit negative attitudes toward lifestyles they wish to avoid (Lowrey, Englis, Shavitt, & Solomon, 2001).

The McCracken’s transfer of meaning model was presented in section 3.5.4, and appeared to be the most inclusive in linking the celebrity to an ‘object’ but the following was absent and it was unable to:

- Provide a complex set of parameters and evaluate the celebrity fashion processes in the transfer of meaning between the celebrity to the consumer.
- Measure levels of the capability of a celebrity product and the position of the symbionts.
- The position of the celebrity as a human fashion brand.
- The role of fashion celebrity marketers and where they fit.
- Impact on the celebrity fashion consumers’ self and perceptions.
- Causes of growth.

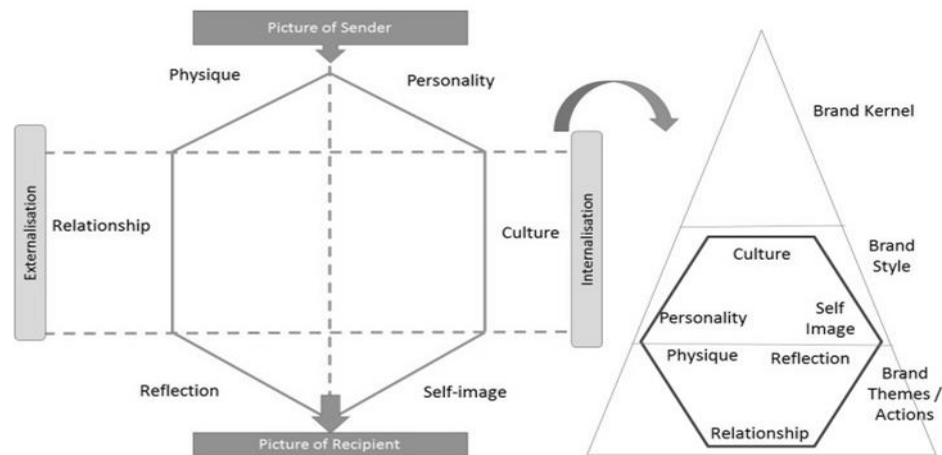
Moreover, McCracken's model also didn't provide any guidance on the needs processes of fashion consumers and their levels of adoption. Another limitation is that it emphasises on products and individuals but not on the combined role of the three constructs in a symbiotic environment with a focus placed on fashion and emulation.

### **3.5.5 Kepferer's Brand Identity Prism Framework**

Kepferer (2000) introduced a brand identity prism framework which works on six areas claiming that "for any brand to succeed, it needs to present a coherent image in the minds of the consumer. According to Kepferer (2000), all the six facets of the brand need to tie in with the central brand essence" (Guide, 2014). "Brand Identity involves many dimensions and any communication originating from the brand; whether it is formal or informal, verbal or non-verbal it should be in sync with its brand identity" (Ponnam, 2007). Figure 3.11 shows how this works by the shape of the sender arrow as a celebrity and a recipient arrow for the fashion consumer.



Figure 3.11 Kepferer's Brand Identity Prism Framework (Guide, 2014)



### 3.5.6 Maslow's Hierarchy of Needs

Human behaviour and decision-making are motivated by needs. Marketers use Maslow's 'hierarchy of needs' (Figure 3.12) as a guideline against which to target their marketing efforts... there are five stages of need requirements for human beings. Physiological/ basic life need, shifting upwards with safety and security, love and belongingness, self-esteem and finally self-actualisation". This model is useful as it can also be applied to any product that an individual feels they need.

Figure 3.12 Maslow's Hierarchy of Needs (Egcoa, 2014)



For the purpose of this research, the model can be utilised to display a level of choices in fashion. From a practical perspective, a customer driven by Maslow's second needs level requires safety and security and they may be enticed to buy a new fashion item if the look ties in to a style that they like and want to incorporate as their own. However, someone driven by the need for self-esteem, in needs level four, is looking for recognition and validation. This fashion consumer for example may follow Kim Kardashian-West and belong to her reference group. They are convinced the outfit and shoes she wears connect with their own self brand and that Kim Kardashian-West's fashion will uplift their fashion status, making them look good in society and in their own social circles.

For these reasons, the model of Maslow's hierarchy of needs and Roger's innovation model were deficient to use on their own in this investigation. However, Maslow's hierarchy of needs as a model (section 3.5.6) removes the emphasis from product to people, and does displays a leniency towards human needs and a human motivational approach which is scored on a low to high-level but however did not attribute the following:

- Fashion consumer needs.
- What drives fashion?
- The levels of the celebrity and their fashion choices made by fashion consumers.
- The grouping of fashion consumers.
- The fashion categorising of choices made by fashion consumers.
- The groups of fashion consumers.

- How celebrities are best able to connect to fashion consumers?

The proposed 'Human Fashion Brand Model' will seek to incorporate how celebrities connect best to the fashion consumer with fashion messages and how celebrities and marketers convince fashion consumers that they can fulfill exactly that need.

### **3.5.7 Model of Innovation and Adoption in Fashion**

Innovations are usually known as a new concept or idea, practice, or object that is perceived as new by a person or a group. (Rogers Everett, 1995) defined diffusion as "the process by which an innovation is communicated through certain channels overtime among the members of a social system...an innovation is an idea, practice or object that is perceived as new by an individual or another unit of adoption" Rogers believed that "the individual's decision to adopt or reject an innovation depends on receiver variables, social system variables and perceived characteristics of innovation" (Pashaeypoor, Ashktorab, Rassouli, & Alavi-Majd, 2016).

#### **3.5.7.1 Diffusion of Fashion**

Diffusion of fashion means the spread of fashion within and across social systems. There are two aspects of the innovation and adoption theory. The adoption process focuses on individual decision-making and the diffusion process centres on the decisions of how masses adopt an innovation. How fast and how far a fashion innovation diffuses is influenced by several factors like mass media communications, personal communications (among adopters and potential adopters), the persuasive influence of consumer leaders and the degree to which the

innovation is communicated and transferred from one social system to another (Rogers, 1983).

### 3.5.7.2 The Fashion Product and Celebrity Life Cycle.

Many factors determine the time specific trends spend in the fashion cycle such as culture, religion, war and society. Models such as the fashion product and celebrity life cycle are useful as they show the influence of celebrity fashions on consumers. As celebrities are style leaders and fashion innovators (see Figure 3.13 and Table 3.3), their fashion styles are espoused by a large group of people and is useful to illustrate the processes of diffusion in the stages of fashion in particularly when displaying how fashions by a celebrity are socially diffused and a new style is adopted. These groups imitate the celebrity; for group acceptance, adoption and/or admiration of a prevailing style.

Figure 3.13 Five Types of Consumers Emerge at Each of The Fashion Life Cycle Stages.

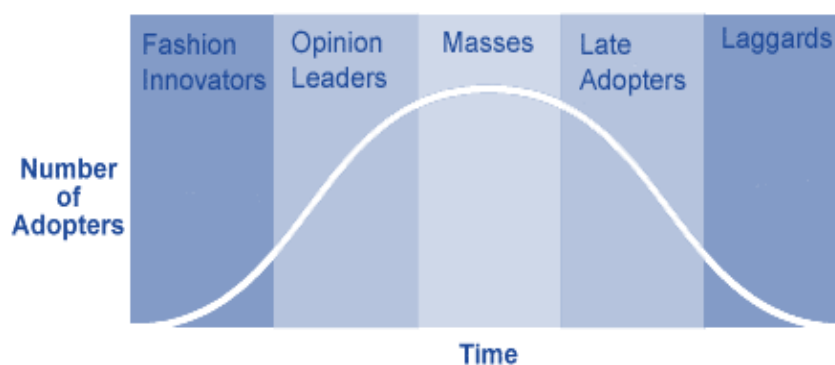


Table 3. 3 Fashion Evolves Through 4 Main Steps Source Fashion Marketing

Stage	Cycle Stage Diffusion
Introduction	Adopted by a limited number of persons. The new designs are launched, but at this stage only fashionistas and opinion leaders have heard of it. These few consumers adopt these fashionable products.
Acceptance	Acceptance by a large number. More shoppers become aware of this new trend and want to adopt it to be as fashionable as the opinion leaders.
General Conformity	The new design spreads and to be fashionable at this stage means conforming to others.
Decline in Consumption	Fashion trend declines, fashion shoppers start looking for something new and more exciting and then the fashion cycle restarts.

### 3.5.7.3 Stages of the Fashion Lifecycle

Stages of the fashion lifecycle can be typically classified in 6 groupings:

- ***Fashion Innovators***: Fashion innovators adopt a new product first which is diffused and adopted by fashion consumers who like the innovative and unique features of the fashion product by a celebrity. Marketing and promotion emphasise the newness and distinctive features of the product in order to make them more visually appealing and enact the desire to buy.
- ***The Rise***: Fashion opinion leaders have impacted upon early adopters who copy the fashion innovations and change the product into a popular style. The product is produced by more companies and sold at retail outlets. Fashion followers will then pick up the style in versions that are cheaper and less extreme.
- ***Maturity***: At the peak of its popularity a fashion product is adopted by the masses. There will be lack of exclusiveness and by this time and the fashion opinion leaders will have usually dropped the style.
- ***The Decline***: Although people are still wearing the style, it has become less interesting due to overexposure. Less style-consciousness members of the

public will adopt the style at this stage. These people are known as decline laggards or fashion reactive – as they are slow to react to changes in fashion.

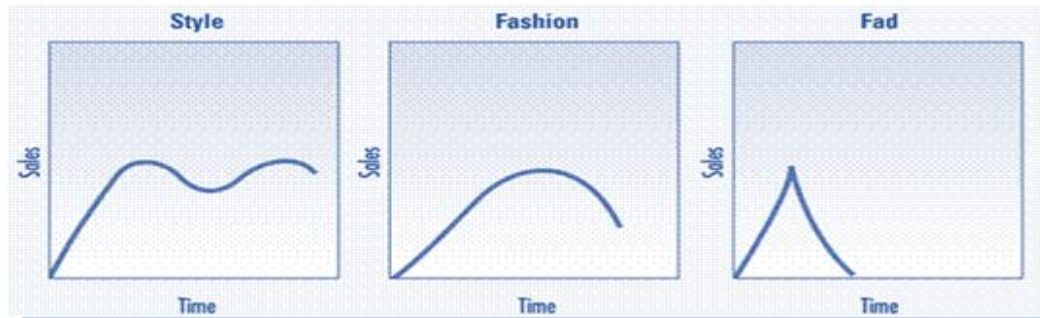
- **Obsolescence:** The style at this stage is often far removed from the original version.
- **Retro:** A style is redeveloped and become aged from the generation who originally bought it. Even the music and media age can be revived. It may take decades for the style to be regenerated as a style never returns in exactly the same way, this is because society and technology has moved on.

Thus, the lifecycle curves of basic, fashion, and fad products are pictured in (Figure 3.14) and illustrate the different stages of the fashion cycle:

- **Style:** A mode of presentation by a celebrity, construction, or execution in any art, employment or product which is distinctive. The style can take some time to be accepted from introduction, rise, maturity and may decline into obsolescence after a little while.
- **Fashion:** Fashion is any style which is popularly accepted and purchased by several successive groups of people over a reasonably long period of time. A style does not become fashionable until it gains some popular use and it remains fashionable so long as it is accepted.
- **A Fad:** The fad has the shortest life cycle normally and does not remain popular as long as a fashion item. It is typically a style that is adopted by a particular sub-culture or younger demographic group for a short period of time. The fad garment sells very fast in the introduction and rise stages,

peaks very quickly and declines without trace, usually within one season (for example: the poncho/studded footwear and bags).

Figure 3.15 Style Fashion and Fad Product Lifecycle



The fashion life cycle stages of diffusion (Figure 3.15) is a fashion product lifecycle which shows how fashion is a style of the time and how a large number of people can adopt a style at a particular time. When it is no longer adopted by many, the fashion product life cycle ends and fashion products see a steep decline once they reach their highest sales. An example would be a classic garment which is introduced and will stay permanently in the maturity stage other examples include the Chanel suit and Ralph Lauren polo shirt.

Figure 3.16 Fashion Product Life Cycle



Basic products like T-shirts and blue jeans are classic items that are sold for many years with few style changes. Style obsolescence are not limited to the fields of

fashion and apparel they affect other commodities (i.e. cars, music and architecture).

#### **3.5.7.4 The Fashion Celebrity Lifecycle**

“The fashion cycle (see Figure 3.16) begins when a particular look emerges and is highly sought after. Usually after a popular celebrity is photographed wearing it. Emulation (imitation), the second phase, begins as the style is adopted by consumers through exposure, magazine covers and the mass media. This then leads to market saturation, the proliferation of low-cost fashion knockoffs in the market, which marks the end of the fashion cycle” (T. Edwards, 2016)

Below are different stages in relation of the celebrity product fashion life cycle:

- Introduction – Designer launches fashion and works with celebrity and celebrity wears it.
- Growth and early recognition- The celebrity has worn the fashion and it starts trend now available in up market stores whereby the consumer will go to great lengths to adopt the style at this stage.
- Mass- market adoption and exposure – Global recognition and now at the height of demand- available in high street stores and it will be at the height of demand.
- Decline or withdrawal – The style goes out of fashion or circulation.
- Resurrection or the re-arise of the re-invention– The style will return to the public arena with subtle changes and will be worn and promoted by various celebrities in the entertainment, fashion and music sector first.



Figure 3.17 Product Lifecycle Applied to a Celebrity's Career

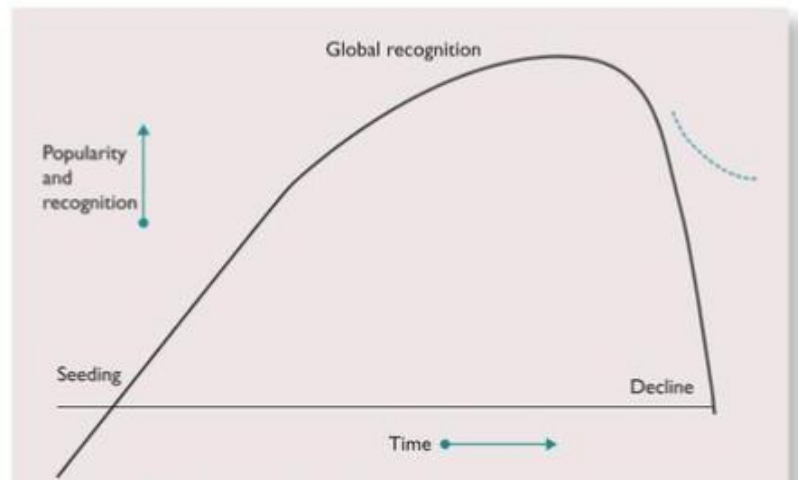


Figure 3.17 is a product lifecycle applied to the celebrity. Fashion success is determined by greater acceptance from fashion consumers and can come be enhanced by a variety of sources including celebrities. This is because they assist in brands and styles and have the influence to make them fashionable, as shown as stages in Table 3.4.

Table 3. 4 The Celebrity Fashion Lifecycle Stages

Stage	Cycle Stage Diffusion
Introduction / Early Recognition of Celebrity Fashion	Celebrities at their growth stage are becoming more exposed and well-known. As they grow in popularity and stature, brand recognition grows with them. Example – Lily Allen was picked up by New Look at a very early stage in her career. Emma Watson (Harry Potter) was also used by Burberry and now described as the face of Burberry.
Global Recognition Acceptance	When a celebrity has global recognition, an associated brand will also become global. It can develop new and emerging markets. Example Madonna and Louis Vuitton have become synonymous and Nicole Kidman was reputed to have been paid £5 million for her Chanel No.5 advert.
Decline	The popularity of a celebrity may decline because of fading public interest, changes in taste or the celebrity choosing to withdraw from the public gaze.
Resurrection and re-invention	Twiggy for Marks and Spencer (M&S).

From the examination of the Rogers innovation model in (section 3.2.1). The curves illustrate the innovation of a new product in stages and shows the adoption rates by consumers through the number of sales. However, after closer investigation, it doesn't include the following information:

- The needs of fashion consumers.
- Components of the behaviour of fashion consumers (levels, capability, the position, factors and need theme levels).
- How meanings are transferred from a fashion celebrity to a fashion product and then to the fashion consumer and what these meanings are determined by.

This further supports the lack of a coherent model and a need to develop a 'Human Fashion Brand Model' that focuses on the different levels, capability maturity and positioning and fashion classifications.

### **3.5.7.5 Summary of Fashion Celebrity to Fashion Celebrity Marketer (Industry) Models and Tools**

The models and tools in the first part of the chapter maybe used by celebraters (celebrities who market themselves) and by the fashion celebrity marketer (industry). These models describe the relationship between the celebrities as a fashion endorser on consumer behaviour. However, for this study in the analysis of the models and tools, there are notable inefficiencies as they do not make the link connecting all 3 symbionts. In the Roger's fashion innovation and adoption model, new fashion trends that a celebrity wears are shown by the measurement of time and the curves will show as either narrow or fuller (see Figure 3.16). They do not highlight that the impact the celebrity fashion made on the fashion consumer. Fashions worn by celebrities such as Pharrell Williams (Figure 3.20) create instant fashion trends even by the use of a simple hat on an album cover. The models discussed limits this as a fad over a short-term period (up to three months). Whereby a celebrity such as singer Amy Winehouse's (Figure 3.18) whose trademark 40's style, tattoos and flicked eyeliner made her instantly recognisable. Amy's impact and influence on popular culture Jors (2016) is seen as more than a fad but viewed as a 'total look' and a 'lifestyle' for consumers who aspired and emulated to be her in their creation of their identity and own-self. This type of influence has a longer lasting affect and changes fashion identity, behaviours and creates new consumer groups. One-way Amy Winehouse changed society stigmas was by allowing women to wear tattoos openly to express themselves. This type of celebrity fashion if examined long term makes a deeper connection and length on the fashion cycle.

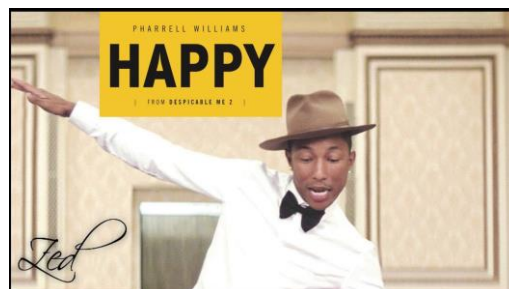
Further emphasising the need for this research and a ‘Human Fashion Brand Model’ that analyses celebrity and their fashions in the context of emulation and their impact on fashion consumer behaviour.

Figure 3.18 Amy Winehouse Figure 3.19 Fashion 2016 Change in Society



Woman Inspired by Amy Winehouse's Tattoo Fashion and Hosting a Full Sleeve.

Figure 3.20 Pharrell Williams Hat



### **3.6 Marketer (Industry) to Consumer Models and Tools - The Role of Technology Adoption Models**

Having confirmed in the previous chapters and sections the need for a ‘Human Fashion Brand Model’ which analyses the symbionts and the positioning of celebrity fashions which inspire consumer choices that lead to emulating their fashion looks, there is still a need to identify the impact that they have on consumers and the wider implications that celebrity fashions have on marketers and their future

celebrity marketing strategies, which focus on the consumer. This part of the chapter will investigate technology to describe the approach of the marketer to the consumer and will review adoption and technological innovations in companies, in particular, reviewing the role of technology adoption models that influence consumers adopting celebrity fashions. The analysis and application of these models will be reviewed in order to affirm the gap left by previous research efforts as well as to build a theoretical base and build on theory for this study. Thus, the unique nature of this research investigation is confirmed.

### **3.6.1 Consumer Attitude towards Technology Adoption**

For the purpose of this research, many of the theories and models of diffusion and adoption can be taken and applied to fashion from other industries. For example, with the recent emergence of I,T many models in this study, including the diffusion of innovation theory by M (1995) which is used twice in section 3.5.7 and the upcoming part of the chapter in order to show a comparison and to explain the impact of celebrity innovation in fashion and on fashion consumers as users. Technology adoption can occur in any industry and is not specific to fashion alone. If a fashion company introduces a new technology, full implementation and successful adoption will not be achieved unless consumers at a user level accept the technologies (Manross & Rice, 1986). The term ‘diffusion’ describes the process whereby users accept an innovation or a new idea or practice spreads through a social system over time (Turnbull & Meenaghan, 1980). This suggests that opinion leadership is important in both the diffusion and adoption of fashion (Evans, 1989). The investigation of why consumers adopt or reject a new technology is

challenging. Previous investigations have demonstrated that the issue of technology adoption has complicated this is because the successful adoption of a particular technology depends on many factors. Users and consumers may reject some technologies because they are not compatible with their values, morals, beliefs, and past experiences (Fichman & Kemerer, 1999). A technology adoption could also lead to a failure and negative imbalance of a celebrity fashion whereby prospective and targeted consumers may reject the new technologies for several reasons. The research of Knittel and Stango (2009) explored the effect of Tiger Wood's extramarital affairs and irregular behaviour indicated an estimated loss of between \$5 and \$12 billion to his sponsors. In this case, Wood's extramarital affairs affected the audience and his brand image with regards to his endorsed products. Thus user attitude is a key component in technology adoption and diffusion (M, 1995). Before commencing onto discourse regarding the factors affecting technology users' and their attitudes towards technology adoption, it is essential to define the term technology and its related terms.

### 3.6.1.2 Technology Definitions

There are many definitions for technology however some of the ones which can be applied are summarised as follows throughout this thesis:

- **Technology:** In simplified terms Betz et al. (2016) defined technology as “artificial things ...artificial things that require engineering knowledge for their design and production and perform a large amount of operations themselves” (Joerges, 1988).

- **Technology in Business:** Transforming ideas into new and useful products or processes. Such as knowledge, information, techniques and social aspects that are used to improve business practice.
- **Technology Transfer:** “Is the process which involves the strategic actions of adopting a new technological environment” (Molas-Gallart, 1997)
- **Technology Diffusion:** “An innovation is transmitted to a social system”. (M, 1995) .
- **Technology Adoption:** “Is the process through which companies or individuals decide to make full use of an innovation in their daily business” Rogers (1983).

### **3.6.1.3 Technology Users’ Attitudes towards Technology Adoption**

Technology adoption and diffusion literature by authors such as (Fishbein & Ajzen, 1977; Rogers, 1983), claim that ‘user attitude is the key determinant of technology adoption’. However, there are other factors such as innovation characteristics (e.g. perceived usefulness and ease of use. Defining the term attitude as complex issues of feelings, desires and fears that create a state of readiness to act within a person.

Some authors (Fishbein & Ajzen, 1977; Rogers, 1983) developed a core set of theoretical models that can be used in assessing the influence of users/ consumers, their attitude and reaction regarding the acceptance and adoption of new technologies. For the purpose of this research, the review of the diffusion of innovation models and theories provide a body of literature that may aid the attempt

to build on theory, explore and understand the adoption of celebrity fashions in the fashion industry and the meaning they convey for fashion consumers who wish to emulate and copy their celebrity fashions.

### **3.6.1.3 Technology Adoption Frameworks**

Adoption and usage is determined by user's beliefs and attitudes towards the new and provide a theoretical base for examining the factors influencing technology adoption (Davis, Bagozzi, & Warshaw, 1989). The most popular technology adoption framework models are discussed in more detail in the following subsections:

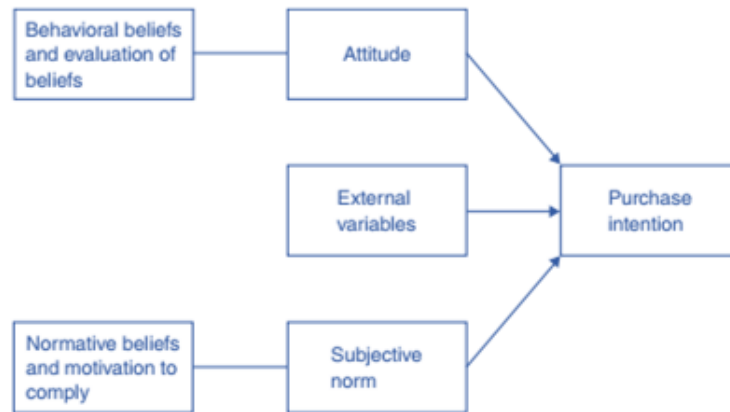
- The Theory of Reasoned Action (TRA) (Fishbein & Ajzen, 1977).
- The Theory of Planned Behaviour (TPB) (Ajzen, 1985)
- The Technology Acceptance Model (TAM)
- The Diffusion of Innovations Theory (Rogers, 1983).

#### **3.6.1.3.1 Theory of Reasoned Action**

Technology in business and the theory of reasoned action (see Figure 3.21) has been described as the transformation of ideas into new and useful products or processes. Used as a prediction tool which focuses on fashion in examining purchase intention of a selected consumer group and product and determine attitudes (Belleau, Summers, Xu, & Pinel, 2007).



Figure 3.21 Theory of Reasoned Action (Belleau et al., 2007)

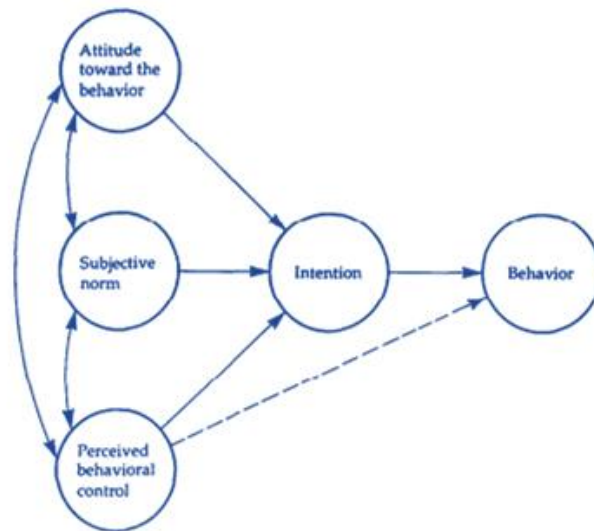


#### 3.6.1.3.2 Theory of Planned Behaviour (TPB)

The Theory of Planned Behaviour (Figure 3.22) was proposed by (Ajzen, 1985) as an extension to the TRA which does not consider situations where people do not have complete control over their behaviour and, hence is limited. The TPB refers to behaviour itself as a function of an innovation and how easy/difficult people believe it would be to be able to perform certain behaviours and according to (Ajzen, 1985), there are three conceptual determinants for the adoption of new technology:

- The attitude towards the behaviour.
- The social factor - the perceived social pressure to use or not to use the technology (Fishbein & Ajzen, 1977).
- The Perceived behavioural control.

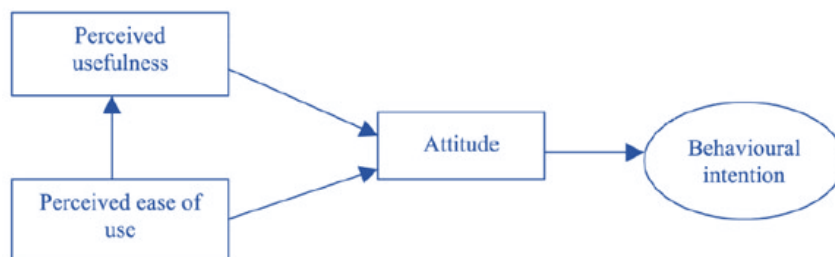
Figure 3.22 The Theory of Planned Behaviour (Ajzen, 1991).



### 3.6.1.3.3 Technology Acceptance Model (TAM)

The technology acceptance model's (TAM) (Figure 3.23) goal is to provide “a basis for tracing the impact of external factors on users attitudes and their level of their intentions regarding the acceptance of new technologies” (Davis et al., 1989). Explaining, according to Fishbein and Ajzen (1977) the perceived usefulness and usage intentions in terms of social influence.

Figure 3.23 Technology Acceptance Model (Pantano &amp; Di Pietro, 2012)



There are two main factors that influence attitude, namely:

- ‘Perceived Usefulness’(PU)
- ‘Perceived Ease-Of-Use’ (PEOU) Of the Technology.

#### **3.6.1.3.4 Diffusion of Innovations Theory (DIT)**

Used in many industry sectors, this Rogers’s theory suggests that the characteristics of an innovation, individual categories and communication channels can determine the adoption and diffusion of new technologies (Rogers, 1983). It is important to monitor and know if a new technology is accepted or not and how people adopt ideas early on through opinion leaders (also discussed in the context of fashion and celebrities in section 3.5.7.3).

Figure 3.24: Diffusion of Innovation Theory (Rogers, 1995)



Rogers (1983) identified five types of technology adopters:

1. Innovators are the first adopters to try the new technology.
2. Early adopters are those who are interested in the technology itself.
3. Early majority accept the technology.
4. The late majority are people who are cautious about adopting the technology until it has been adopted by others.
5. Laggards are those who have negative attitudes towards technology and who are the last to adopt it.

### **3.7 Conclusion**

Chapter 3 introduced the area of investigation in this thesis from the perspective of the celebrity fashion marketer symbiont. The research need was subsequently augmented in this chapter, and in chapter 1 and 2. This chapter provided an analysis of celebrity fashion marketing and theory from a celebrity to marketer perspective and a marketer to consumer perspective. The second part reviewed the relevant literature on the diffusion and adoption of technology in general and, more specifically the application of technology adoption in the celebrity fashion and branding sector. Highlighting that the successful implementation/adoption of any new fashion technology and innovation is principally determined by user/ consumer attitudes and feelings about the new technology and how those feelings could direct fashion consumers to either adopt or reject the technology. Much of the existing literature analysing celebrity fashion and consumers is based on theoretical findings on celebrity endorsements. These models all have their own relative benefits and limitations. As discussed in section 3.4.2 there is little published work connecting the emulation of celebrity fashions by fashion consumers. Thus, leading to affirm the gap left by previous research efforts and further highlighting the need to develop a celebrity fashion classification model that positions the symbionts. The fashion consumer symbiont will be discussed in the next chapter.

## CHAPTER 4: LITERATURE REVIEW: THE FASHION CONSUMER

### 4.0 Introduction

*“We are what we buy”*(Hancock, 2009).

This chapter will investigate the role of the fashion consumer as a symbiont and provide an overview of how celebrity fashion is created, adopted and diffused throughout society. Exploring how ‘consumer reactions to endorsed brands are affected by their evaluations of the advertising and their feeling about the celebrity themselves’ (Vignali & Vignali, 2009). Celebrity brands have the ability to forge powerful bonds with their customers as explained in chapter 2 & 3, for the reason that fashion marketers seek to portray products to fashion consumers and their idealised and desirable lifestyles.

Social critics, such as Theodor Adorno and Max Horkheimer, suggest that the lifestyles of the celebrity are part of the larger ‘culture industry’ and is a coercive force which shapes society. They argue “the celebrity image is the center of false value that works to deceive audiences into equating real life with the movies or other media culture industry fabrications...they are not a real person, but merely a commodity, an image without substance, used to control the consciousnesses of a malleable public and elevated to celebrity status by society” (Meyers, 2009). One of the reasons for this is because the media is glamourising celebrities and promoting their fashions and body shapes elevating their celebrity status. Product

choices are often motivated by a desire to identify with a particular idealised lifestyle (Englis & Solomon, 1995). Thus, an examination of how and why celebrity fashions and their images generate social meaning and their significance offers new ways of understanding the cultural power of media in contemporary western culture (Rojek, 2001).

“Successful celebrity fashion in commercial terms is based on providing what customers want” (Lea-Greenwood, 2012). Individuals prefer to buy fashionable products such as clothing more for what they mean than for their literal utility “such that, they use fashion to communicate their individual identity” Le Bon (2015) and their clothing is used to make a statement (usually regarding some characteristic of the wearer). Furthermore, for marketers to run a successful celebrity campaign they need information on fashion consumers to understand why individuals feel the need to have celebrities in their life and their fashions.

#### **4.1 Consumer Assignment of Meaning & Possessions**

The definition of fashion is “a popular or the latest style of clothing, hair, decoration, or behaviour” (Oxford Dictionary of English, 2005). Fashion is a way in which people like to display their clothes as possessions but to also confirm their identity to others and themselves. For a dress to function as a means of communication, individuals need to assign meaning to that dress. What meanings are tied to what aspects of dress are learned over the individual’s lifetime and are tied to marketing, cultural and symbolic attitudes held by personalities (Berg,

2016). People purchase products that they like so they are able to express themselves through them. Thus, they often define themselves and others in terms of their possessions. These possessions have come to serve as key symbols for personal qualities, attachments and interests (Belk, 1988; Berg, 2016; J. Escalas, 2013). “An individual's identity is influenced by the symbolic meanings of his or her own material possessions, and the way in which s/he relates to those possessions”(O' Cass, 2004).

## **4.2 How Personality is Developed?**

Understanding why a fashion consumer behaves in a particular manner is an important factor in order to begin to understand a person. Their individual choices, actions, style and behaviours are shaped by their personality and what they have learnt. Personality “refers to a person’s consistent ways of responding to the environment in which he/she lives” (Sheth et al., 1998). Human beings cultivate personalities to build a ‘standard selection’ of responses to one’s given environment, rather than create a new response every time a situation arises. Customer personality is a function of two factors: genetic makeup and environmental conditioning.

### **Personality = Genetics x Environment**

J. Escalas (2013) states that “consumers purchase brands in part to construct their self-concepts and, in so doing, form self-brand connections,” below are examples.

1. “She’s got her mother’s looks” - This person alludes to the genetic determination of personality.

2. “She has expensive tastes” - This person is referring to the environmental determination of personality.

When a consumer purchases a product, the behaviour of the consumer is determined by the interaction of the buyer’s personality and the image they have of the product to be purchased. This is where their personality becomes meaningful for marketers as there is a relationship between the personality of an individual and the image of a celebrity and the created fashion personality which is acquired over a period of time by the fashion consumer which eventually forms their own personal identity (Richins, 1994).

#### **4.2.1 Personal Characteristics of an Individual**

According to (Sheth et al., 1998) there are 3 types of personal characteristics of the individual.

Genetics - These deal with the hereditary and chemical / biological characteristics of organisms. Genetic researchers have identified DNA on the behaviour patterns of individuals and their likes.

Biogenics – Another determinant of needs and consists of the biological characteristics that people possess at birth, such as gender, race, and the year of birth.

Psychogenics – The characteristics of psychogenic refers to individual states and traits induced by a person’s brain functioning with entities stored in the memory such as:



- Moods
- Emotions
- Perceptions
- Cognitions and experiences
- The need for social conversion and interaction
- The need for affection
- The need to succeed
- The need to feel in control
- The need for recreation
- The need to express oneself.

These entities are psychogenic needs and a useful investigation is to analyse how a celebrity's fashion can be applied to these needs during or after the individuals need to purchase.

#### **4.2.2 Psychographics and Values**

As members of a large society, individuals share the same cultural values or strongly held beliefs about the way in which the world should be structured. Members of subcultures, or smaller groups within the culture also share values. "Possessions and fashion can also serve a social purpose by reflecting social ties to one's family, community, and/or cultural groups, including brand communities" (Muniz & O'guinn, 2001). Levy (1959) asserted that "people do not buy products just for what they do, but also for what the product means". Thus, brands can be symbols whose meaning is used to create and define a consumer's self-concept (J. E. Escalas & Bettman, 2005). McCracken's model of meaning transfer (Section 3.5.4) "declares that such meaning originates in the culturally constituted world,

moving into goods via the fashion system, word of mouth, reference groups, subcultural groups, celebrities, and the media... thus, reference group usage of a brand provides meaning via the association's consumers hold regarding that group" (Muniz & O'guinn, 2001).

### **4.2.3 Opinion Leaders and Reference Groups**

"Opinion leaders in this category, they are key members of society that are crucial in disseminating information on the latest fashion trends to the rest of the population" (Weisfeld-Spolter & Thakkar, 2011). They are people who influence the opinions, attitudes, beliefs, motivations, and behaviours of others (Valente and Pumpuang (2007) and are the people in a social network who have the greatest influence on consumers acknowledgment or adoption of products/services in the diffusion process of technological innovation (Cho, Hwang, & Lee, 2012).

### **4.2.4 The Dream Formula**

Celebrity reference groups incorporate the use of their public figures likeness for the purpose of selling a product or service and more specifically, this type of overall credibility, attractiveness and 'star power' of the celebrity, is said to attract everyday consumers making them feel a certain bond and ideal likelihood to the celebrity, thus leading to the final purchase of the product. A growing area recognised by Barnes et al. (2006) is consumer behaviour in copied celebrity fashion. Thus, emulation formed the basis of the research as this is where consumers "take their self, their fantasies/ desires, the need to imitate, owning, wearing and/or

acquiring replicas of catwalk looks and celebrity fashions”. Dubois and Paternault (1995), refer to this as the ‘*dream formula*’ where awareness, imagination and fantasy lead to self-styling purchase. Here, “the pleasures of fantasy and fashion meet celebrity news and images which are strategically tailor made to tease the eyes and are designed to influence the natural human craving of the self to feel beautiful, important and recognised” (Madichie, 2016).

#### **4.2.5 The-Self and Consumption**

Most scholars seem to agree that the term ‘the-self’ denotes the ‘totality of the individual's thoughts and feelings having reference to himself as an object. Individuals can form their self not only from their actual self-image—(the person who they) are but also from their ideal self-image— (the person who they wish to be) (Sirgy, 1982a). Self-image congruence models have the ability to show how a consumer rates himself to match perceptions e.g. of their car. Table 4.1 shows how subsequently, we can become like the product we consume - we may describe an object and then that description may match ourselves (Hamilton, 2010). In the context of fashion, it is when a fashion consumer “purchases products, brands, or services not only for a products’ functions but also to express one’s personal and social meaning” (J. Y. Lee, 2015b).

Table 4. 1 Types of the-Self and the Effects on an Individual's Attitude.

Type of Self	Trait of the Individual
The Self Concept	The attitude a person holds towards her/himself and the beliefs about those attributes.
Self Esteem	The positivity of one's attitude towards oneself; marketing can alter this by triggering social comparison.
Ideal Self	A person's conception of how she/he would like to be; partially based on elements of one's culture. Example: <b>"I want to be better"</b> (section 4.2, 4.2.1, 4.2.4, 4.2.5.1, 7.3 and Table 4.1).
Actual Self	A person's realistic appraisal of his/her qualities.
Fantasy	A self-induced shift in consciousness, often focusing on some unattainable or improbable goal; sometimes fantasy is a way of compensating for a lack of external stimulation or for dissatisfaction with the actual self.
The Looking-Glass Self	The process of imagining the reaction of others towards oneself – <b>"You think I'm sexy, don't you?"</b>
Symbolic Self-Completion Theory	The perspective that people who have an incomplete self-definition in some context will compensate by acquiring symbols associated with desired social identity.
Self-image Congruence Models	Approaches based on the prediction that products will be chosen when their attributes match some aspect of the self.

Figure 4.1 is an image of an Italian advertisement which demonstrates how our fashion products eventually become a part of who we are. The extended-self is when we consider external objects as being a part of us and can happen on a:

- Individual level- with the use of personal possessions, cars and fashion items.
- Family level -residence and furnishings.
- Community- neighbourhood or town where you live.
- Group/ social -celebrity's followed or other groups (Bahman, 2014).

Figure 4.1 Francesco Biasia Advertisement- 'We Are What We Wear' (Biasia, 2001):



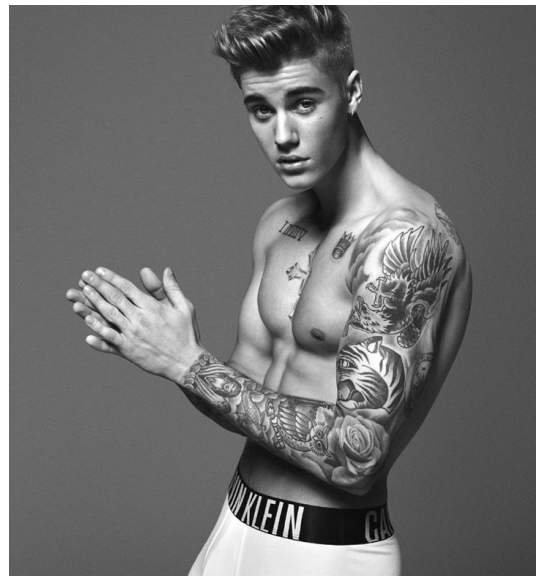
#### 4.2.5.2 Consumer Influence by Fashion Celebrities

*“All this attention and information turns celebrities in to intimate strangers ...*

*Persons with whom we have unilateral para-social relationships” (Kurzman et al., 2007).*

Consumers are drawn to the glamour in celebrity induced advertisements. Figure 4.2 are advertisements that depict two celebrities, Rihanna and Justin Bieber. They are the focal point and are used to draw consumers towards the brand where the advertiser's message is intended for manipulation. Consumers are influenced by the style, shape and colour of a product as well as by the choice of a celebrity used by a magazine or brand. These judgements are affected by, and often reflect how a society feels that people should define themselves.

Figure 4.2 Rihanna with Puma and Justin Bieber with Calvin Klein in an Advertisement



From an everyday perspective a customer driven by Maslow's (see Section 3.5.6) second needs level: safety and security can display a choice in fashion which might lead to being enticed to buy a new fashion item of a look and style that they like. Someone driven by the need for self-esteem, in needs level four, is looking for recognition and validation. This consumer follows a particular celebrity avidly and belongs to them as a reference group. They are convinced the outfit and shoes by a celebrity e.g. such as Kim Kardashian-West, will uplift their fashion status and

make them look good in society and their social circles. Leading us on to the purpose of this research which will aim to investigate how celebrities connect best to the fashion consumer in a meaningful way and how they convince them that they can fulfil exactly that need (chapter 1, 2, 3 and 4).

The top three stages of the Maslow's hierarchy of needs (see Section 3.5.6) are social needs, esteem needs and the self –actualisation / meaningful needs is where the symbionts (the fashion celebrity, fashion celebrity marketer and fashion consumer behaviour) will be analysed. This is because it is useful in understanding the psychological link between the individual's self in the context of the symbolic value of the goods they purchase and their behaviour in the market place. This allows us to understand that there are factors beyond personality but rather around the critical element of how the individual perceives himself in their emulation of fashion celebrities. This provides meaning to the association of the celebrity with buyer consumer behaviour with his/her self-concept as the self develops not as a personal individual process, but evolves through the process of social experience" (Grubb & Grathwohl, 1967).

There appears to be an agreement that identity resides with the sender (Balmer, Harris, & de Chernatony, 2001; Kapferer, 2008). These factors are useful when analysing the effect of the celebrity and their fashion impact on consumer attitudes as a consequence of multiple product endorsements. Introducing new questions concerning our understanding of how consumers respond to celebrities (Tripp et al. (1994) and investigate questions such as what "kind of person the consumer

perceives they will be if they wear a celebrity fashion outfit and who is responsible for specifying the meaning, aim and self-image of the brand” (Kapferer (2008).

#### **4.2.5.3 Celebrity Consumer Pre-Purchase Cost and Decision Making**

In Chapter 6 a model is developed which highlights entities as factors, sub-factors, and need theme levels of celebrities and celebrity fashion products which are brought and consumed not just for their physical function but also for social benefits. For the user, these benefits can be social and emotional values and include sensory enjoyment, attainment of desired mood states and achievement of social goals (e.g. social status or acceptance by one’s reference groups).

- **Social value** – This exists when products come to be associated with positively perceived social groups. Users driven by social value choose products that convey an image congruent with the norms of their friends and associates or that convey the social image they wish to project and be like.
- **Emotional value** – Most experiential consumption offers emotional value. Experiential consumption represents pleasure but also a status of an individual’s acquired choice of lifestyle. This is when products and activities offer desired emotions, arouse and satisfy emotions. These emotions are often positive and enjoyable for example wearing a particular style which is celebrity endorsed or enhanced confidence from wearing the same fashion trends as a favourite celebrity. Consequently, the meaning and value of a brand is not just its ability to express the self, but also its role in



helping consumers create and build their self-identities and lifestyles (J. E. Escalas & Bettman, 2005; McCracken, 1989; Muniz & O'guinn, 2001).

Figure 4.3: The Three Influential Levels of the Consumer Decision Making Process (Okonkwo, 2007).



Celebrity fashion marketing influence information is important for fashion celebrity marketers as they can ensure that their advertising message targets the right consumer groups and their purchase decisions. Celebrity influence individuals are aged under 30 of which 50% are under 25; and five times more likely than the average adult to buy products from companies who sponsor TV Programmes (Powell, 2015). A sense of looking good, standing out and having fun are key for this celebrity-influenced group. Sponsorship is another means of reaching these celebrity-influenced individuals (Powell, 2015).

#### 4.2.5.4 Summary and link

“Celebrities are aspirational examples which can offer more ordinary people a useful role model” (Pringle, 2004). Fashion consumers look at the media which is saturated by images of celebrity styles and brands of celebrities that carry an

enormous appeal and these activate feelings in which individuals wish to aspire to be like them. Given that celebrities and values are understood to be a powerful force in terms of influencing consumer behaviour (Lynch & De Chernatony, 2004), it seems appropriate to consider the celebrity as a ‘human fashion brand’ because they have an influence on identity and how consumers perceive a brand proposition (Ross & Harradine, 2011). Such a model would allow the positioning of needs and choices of fashion products when fashion consumers shop, because, they are seeking benefits through what they are buying.

The factors and need levels vary between groups of customers but may include.

- “Looking cool”
- “Feeling special”
- “Fitting in”

These factors are useful in relation to wanting to understand a deeper level between the celebrity and how consumers emulate their fashions (chapter 1, 2 and 3). The literature review made apparent it is difficult to trace consumer behaviour in terms of celebrity influences, motivation and lifestyle. The assimilated extensive research on the symbionts coupled together with the industry experience of the researcher will attempt to build on theory and develop a ‘Human Fashion Brand Model’ which will subsequently be validated.

### **4.3 Case Study Analysis - Iconic Celebrity Trendsetters**

This section highlights the relationship between fashion and celebrities by giving examples of celebrities which have been labelled iconic. These celebrities are significant because they have shaped and made significant changes in fashion, design and innovation in contemporary society and had an impact on fashion consumers. This type of celebrity has over their career staged themselves through continuous self-presentation, persona building, a high profile, signature pieces and have set iconic trends.

#### **4.3.1 Madonna Ciccone**

A long-standing cultural icon is Madonna, she is a popstar, actress, fashion innovator and fashion leader who has had an enormous global influence on how people dress and look by inventing and reinventing herself. Since becoming famous in the mid-1980s, Madonna has used clothes as a cultural signifier to communicate her persona du jour (Blanco F, 2014) to fans, fashion critics, designers and scholars who have been exposed to Madonna's influence. Obsessed with self-creativity, new versions of herself have been followed over the years from virgin queen to sexual provocateur. The narcissistic self-invention of the famous depends upon short term, fluid and mobile constructions of identity and constructions of selfhood that can be adopted” (Elliott, 2003).

Figure 4.4 Madonna in the 80's



As a celebrity, Madonna masters the ability to regularly transform her look and her styles have encompassed everything from punk to androgynous, S&M, hip-hop, geisha, western, and military. Held as an icon of popular culture (Webber-Hanchett, 2017) Madonna pioneered an image in the 1980's, showcasing elaborate hair, rara skirts, navel-baring fashions, underwear as outerwear, leggings, leg warmers, overstated necklaces and loud eye makeup, classic red lips, coiffured bleach blonde hair and thick eye brows just to name a few (Anon, 2016) . These have affected the clothing choices of both the public at large and of other celebrities and can be seen on the high streets today where stores like H&M, Topshop and Zara have items highly influenced from that era. This, it has been argued she reflects the ephemeral nature of fashion and the redefinition of femininity. Her styles are watched and followed on MTV, on numerous fashion-magazine covers and a fixture at runway shows around the world. Madonna herself has worn haute couture, supported both known and unknown designers, and marketed mainstream fashions. The ubiquity

of her unique and highly individual style makes Madonna an icon of modern fashion (Webber-Hanchett, 2017).

### **4.3.2 Run DMC - Hip Hop Casual Fashion.**

Marlon Brando the 50's icon, changed how males wore the undergarment as an outer garment. This inspired generations of men to break down cultural norms and barriers by making it acceptable to wear casual wear and to emulate his casual style of dress which lead to the introduction of many types of casual attire (Wolf, 2015). These casual trends spread in to the 1970s where the evolution of hip-hop had become a truly multifaceted phenomenon. Hip-hop at the time was perceived as an expression of the South Bronx with origins from the disenfranchised communities which first birthed the genre to become the defining symbol of popular culture worldwide. This introduction of hip-hop on the blocks of Harlem saw a new mode of music and dress. Bronx styles reflected the current trends in hip-hop at the time—including baggy jeans, oversized T-shirts, sport jerseys, hoodies and tracksuits. Run-DMC (Figure 4.5) saw hip-hop's involvement in fashion as the commercially successful group defined and brought the music's athletic style to the mainstream and contributed to defining the future of casual fashion.

**Figure 4.5 Run DMC in the 1980's (Ballislife)**



Hip-hop clothing brands emerged in the 1990s in response to a growing acknowledgment amongst its artists that fashion was an important part of the culture. The brands possessed aspirational connotations by their association with hip-hop celebrities who had reached levels of unprecedented success through a new sound and style (Lewis & Gray, 2013). Consumers embraced aspirational fashion which provided a sense of escape – much the same way the music did.

These definitive street styles started to appeal to the middle-class youth, and as a consequence, mainstream labels like adidas formed relationships with rappers to exploit their commercial potential and the “hip-hop consumer”. These rappers, DJs and other evangelists of the movement went on to attain spectacular wealth, their clothing took on an additional symbolic status. This created even more diversity in the scene, and—for the early-adopting retailers massive profits (Smith-Strickland, 2016).

Today, this music has since grown into a billion-pound industry where hip-hop artists have become some of the biggest commercial influencers and work with leading brands and luxury brands. Consumption of luxury brands like Gucci, Fendi, Louis Vuitton, and Prada were not new to hip-hop artists. However, the idea of creating brands specifically for hip-hop consumers was a new idea. Furthermore, hip-hop fashion continued to challenge societal dress codes by adopting a more sophisticated, tailored look that contrasted its urban roots but signified the entrepreneurial success of some of hip-hop’s iconic celebrities (Lewis & Gray, 2013; Wolf, 2015). This has now created multi-million-pound pioneering brands

like Rocawear (Jay-Z), Phat Farm (Russell Simmons), and Sean John (Sean “Diddy” Combs) (Lewis & Gray, 2013).

In this way, both hip-hop and fashion became a comfort to the harsh realities of life for fans and fashion consumers. Even if they couldn’t afford a mansion, private jet or a Bugatti [car], they could still have a piece of that luxury from the inspired clothing (merch) or by living vicariously through their favourite rapper’s music.

*“Hip-hop was one of the first music genres that was born of the common people. With any other genre of music there was potentially a costume or some sort of uniform that separated the entertainer from the average person. Hip-hop was the genre of music where it was accepted, promoted, and preferred that the artist looked like the fan”.* (Smith-Strickland, 2016)

Furthermore, encouraging the fan to be like the celebrity is useful to marketers, producers and designers in their investigations, as they are able to analyse the motivations, desires, values, behaviours and emotions of consumers who purchase celebrity inspired fashions and the impact on their consumer-self and personal appearance. Lewis and Gray (2013) argue that hip-hop is a powerful mix of influences, especially for clothing allowing for the interaction of two theories of fashion diffusion: both trickle-down and trickle-up (see Section 2.4.1). The trickle-down, or upper-class theory of fashion leadership proposes that new styles are adopted or started by groups in higher social classes and these styles are later adopted by those in the lower social classes.

Figure 4.6 Adidas Superstars 2019 – (authors own) The same style came back in to fashion 30 years later after Run DMC first started the trend in the 1980.



#### **4.3.3 Audrey Hepburn and the Female Suit**

Audrey Hepburn is one of Hollywood cinema's most stylish enduring icons and has embodied an ideal of femininity for generations of women. Central to Audrey Hepburn's appeal and address to a female audience was the constitution and circulation of her image that was constructed from the sum of information available on the star, including film roles, stills, gossip, press and publicity, including those aspects of the star's personal life available for public consumption (Moseley, 2002). This led her inspirational portrayal of a style icon and her unforgettable face in movies which propelled designers and their styles into the limelight for many years (Werle, 2009).



Figure 4.7 Audrey Hepburn walking down 5th avenue is an iconic scene from 'Breakfast at Tiffany's'



As major fashion influencer, she made Holly Golightly an icon in the film *Breakfast at Tiffany's* a fashion favorite and popularised straight black-cropped pants, boatneck tops and comfortable slip-on loafers (Bazaar, 2015). In 1914, Coco Chanel, an influential fashion designer of the time, revolutionised the way women wore clothes by introducing trousers to Hollywood stars such as Audrey and paved a new way between art, industry, leisure, consumer culture, and modern identity (Driscoll, 2010). Coco Chanel did this by capitalising on the changing times she was living in (Dunne, 2013).

Figure 4.8 Coco Chanel Wearing Her Signature Suit, Audrey Hepburn and Mary Quant (Pieri, 2012).





Throughout her acting career, Audrey Hepburn captivated her audience with her understated sense of style and braveness by wearing a style called the Mini and also known as the Chelsea look which was credited to Mary Quant. “The fashion trend took off because it was so different and to wear it well you had to be youthful to get away with an outfit that was so controversial, particularly among adults” (Thomas, 2016).

#### **4.3.4 David Beckham - Brand it like Beckham Icon of Outerwear, Underwear and Hair.**

David Beckham has become an immortal figure in the world of sports and a style icon appearing in fashion campaigns and launching clothing all over the world. “The quintessential modern man, his fame far exceeding that of a sportsman... from his 1995 debut for Manchester United, his career went from strength to strength, his on-field brilliance matched only by his soaring marketing appeal in a sport that massively commercialized in the 1990s” (J. Vincent, Hill, & Lee, 2009). David Beckham holds qualities such as global popular appeal, recognition, credibility, overall fit, physical attractiveness, trustworthiness,

expertise, personal characteristics, and cultural meaning transfer which match what companies look for in athletes who endorse their products and services (Till & Busler, 2000). Together with his wife, Victoria, they have their own dVb (David and Victoria Beckham), brand label. (Cashmore & Parker, 2003).

Figure 4.9 David Beckham



David is recognised as a universal icon - an icon of modern masculinity and attracts international corporations. Their aim is that the sports endorsements will cause fans to equate the image of the athlete with their products and services (Stone, Joseph, & Jones, 2003). This is because a Beckham endorsement will add significant value to their products and services. As a consequence, his brand image extends far beyond the sports arena into multiple areas, with each representing a profit center for exploitation. He is, in effect, not one brand, but an entire portfolio of brands, each representing a part of the chameleon-brand that is David Beckham (L. Vincent, 2012).

#### 4.3.5 Catherine, the Duchess of Cambridge

Kate married Prince William and became an ambassador of British fashion overnight and is seen as an icon for many females. Fashion designers try to recreate the designs of her fashion and produce replicas (Barnes, Lea-Greenwood, & Miller, 2013). The 'Kate effect' became quickly apparent and the royal blue Issa dress Kate wore to announce her engagement subsequently sold out within hours. Her wedding dress gained much attention and was designed by Sarah Burton and Alexander McQueen (Figure 4.10). A Chinese lady emulated it and had it made especially and wore the same dress to her own wedding.

Figure 4.10 Princess Kate



## 4.4 Conclusion

In summary, this chapter analysed the fashion consumer symbiont and illustrated that individuals are elevated to celebrity status by society and it is important to recognise as celebrity fashion choices do change consumer behaviours in many ways. We are in a world whereby society and individuals make their own meaning of products, symbols and possessions by accepting or rejecting the social values embodied by celebrity images which we are exposed to by the media (Meyers, 2009). This literature review chapter analysed how the consumer fashion-self plays an important role in an individual's purchase of fashion products in particular, celebrity inspired fashions. Chapter 2, 3 and 4 provided an analysis of extensive literature on the symbionts. Knowledge of these groups and how they impact on celebrity fashion, social influences, clothing, identity, meaning, culture, purchasing and consumer behaviour will have important implications for retailers and marketers alike.

It is important to understand the symbionts and how fashion celebrity branding and endorsement work and identify the decisive factors in their effectiveness (Fleck, 2012; N. Fleck, Korchia, & Le Roy, 2012). 'The Human Fashion Brand Model' will be developed in chapter 6 and will be a positioning tool which considers the prevalent fashion impact of celebrities on the fashion clothing choices of consumers that choose to follow and imitate them. A theoretical basis will be built for this study by building theory which will be discussed in the following chapter 5 and will guide the researcher to select the suitable approach, design, techniques and methods to achieve the research aim and objectives.

## **CHAPTER 5: RESEARCH METHODOLOGY**

### **5.0 Introduction**

The adoption of a particular research method and why it is suitable to explain the investigated phenomenon is important (Williams & May, 1996). This is because it is an essential component in the justification of the approach and methodology adopted in the research. The previous chapters highlighted the aim, objectives and research problem —"in effect, mapping out the 'what' focus of this piece of research" (Sexton, 2000). They presented a comprehensive literature review where, various authors (Carroll, 2009; Galbraith & Karlin, 2012b; Giovannini et al., 2015; Kowalczyk & Royne, 2013; McCracken, 1989; Pringle, 2004) revealed a lack of knowledge on the stakeholders relationship (symbionts) to one another in the context of celebrity fashion emulation to address the proposed purpose of this thesis and the need for a 'Human Fashion Brand Model'.

This chapter concentrates on the design and operation of the research methodology used to test the objectives and to generate new theoretical insights — "in effect, laying out the 'how' element of this research" (Sexton, 2000). It discusses and justifies the adoption of the research methodological design to be employed in order to achieve the aims and objectives of the overall PhD study and is compiled in five sections: the 'nested' approach to research methodology, the research philosophy, the research approach, the research techniques, and the validation/generalisation aspects of the methodology.

## **5.1 Definition of Research Methodology**

A methodology is at the heart of any research project for it binds together the rationale for the research, and is first and foremost associated with conducting research. The definition of the word ‘methodology’ means being aware of the way in which you do something and being able to justify why you did it that way (Trafford & Leshem, 2008). If we examine the word, the etymological and traceable meaning of the word methodology, it is (deducted from *methodos*) “which is the way along, or in other words, following a certain route... it implies the way or route the researcher decides to take in order to achieve a certain result in the context of research” (Jonker & Pennink, 2010).

Seen to be the architectural blueprint of a research project, it links data collection and analysis activities to the research questions, ensuring that the complete research agenda will be addressed (Bickman, Rog, & Hedrick, 1998). The methodology is utilised to describe the path of the research, embodying a particular style and employing different methods and is the overarching approach to the research according to (Cottrell, 2014). Dawson (2009), describes methodology as the philosophy of the general principle which guides your research.

Research is summarised as 3 basic components (Cottrell, 2014):

- 1) A question
- 2) Methods of arriving at an answer
- 3) The answer

Although research is central to both business and academic activities, there is no consensus in the literature of how it should be defined. One reason for this is that research means different things to different people A. Lee (2002), and it would be

fair to suggest it can be considered to be an act of enquiry (finding out) and is generally expected to involve:

- A systematic process of finding out something we didn't know.
- A learning process (F. Richard & L. Anita, 1997)
- To be aimed at advancing knowledge within the field of inquiry and not just acquiring information that is new to the inquirer or need for an immediate practical task (Griffiths, 2004).

## **5.2 The Research Methodology**

“Research is something which needs describing, explaining or improving, or about which more material is needed so that future occurrences can be predicted and appropriate policies adopted” (Omar, 2003). There are a variety of research methodologies available. However, it is important that the researcher employs a methodology that will be both applicable and relevant to the study (McNeill, 2006). This is because it impacts on the selection of the research strategy and methods in the research process which according to Eldabi, Irani, Paul, and Love (2002), “there is no “perfect” research methodology or universally agreed methodology”.

As it is one of the most crucial items in the journey of a doctoral level research, it has to be sympathetic and in keeping to the issues being investigated... in order to suit the method to the problem and not the problem to the method (Robson, 1993; Yousuf, 2007). A paradigm or typical model defines research philosophy and enables the application of the scientific practice that is based on people's philosophies and assumptions about the world and the nature of knowledge (Collis & Hussey, 2014). In other words, a paradigm provides guidelines on how research



should be conducted. (M. Saunders, Phillip., & Thornhill, 2009). describe a paradigm as “a way of examining social phenomena from which particular understandings of the phenomena can be gained and explanations attempted”. “Understanding the influence that competing paradigms have on the way in which research is carried out is fundamental to understanding the contribution that it makes to knowledge” (Knight & Ruddock, 2009). Informing this decision should be the worldview assumptions the researcher brings to the study (intersection of philosophy), procedures of enquiry (called strategies) and specific methods of data collection, analysis and interpretation. Furthermore, Easterby-Smith (2002) argues that failure to consider the philosophical basis of any research can seriously affect the quality of the research. Therefore, a research design looks into the philosophical aspects of the research which is perceived to help identify the overall research strategy of collecting, analysing and interpreting data.

### **5.3 The Research Philosophy**

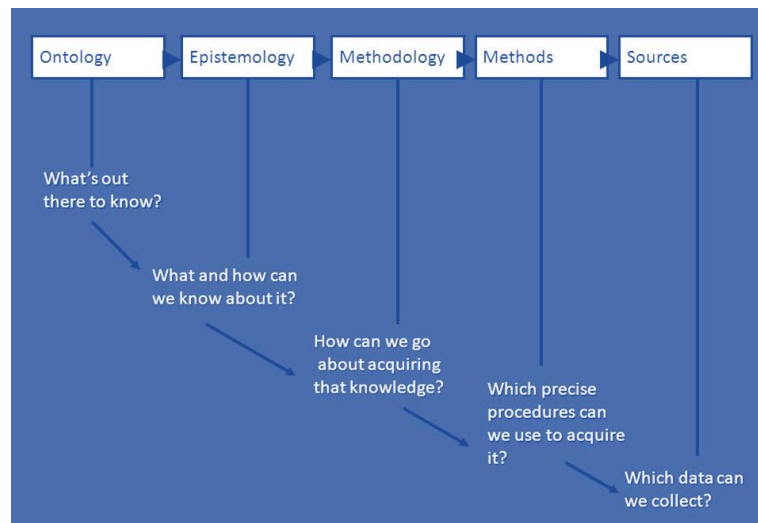
“All research methodology is based on some underlying assumptions about the nature and grounds of knowledge” (Sexton, 2000). Research philosophy relates to “the development of knowledge and the nature of that knowledge” (M. N. Saunders (2011), and indicates the way to “view the world” (M. Saunders et al., 2009). A research methodology describes this process as 1) it has to be relevant to the issues investigated and 2) should consider various types of philosophies as they help to understand the nature of the particular research. Easterby-Smith (2002), stated two main research philosophies, namely positivism and interpretivism. Positivism and interpretivism are the two basic approaches to research methods in fashion and marketing. Positivist prefer scientific quantitative methods, while interpretivists

prefer humanistic qualitative methods (Revise, 2015). Within these philosophical stances are a number of assumptions on how to approach a particular phenomenon. Philosophically, researchers (Collis & Hussey, 2014; Easterby-Smith, 2002) make claims about:

- **(Ontology)** – What knowledge is and seeks to identify the nature of reality.
- **(Epistemology)** – How we accept knowledge about the world and know it appears.
- **(Axiology)** – What values go in to it and the nature of this value placed by the researcher.
- **(Rhetoric)** – How we write about it.
- The process for studying it (**methodology**) (J. W. Creswell, 2007).

Research philosophy relates to “the development of knowledge and the nature of that knowledge” (M. Saunders et al., 2009) and brings to the world their “intersection of philosophy” as stated by (J. W. Creswell, 2007). Mack (2010) outlines that ontology and epistemology are to research for example what ‘footings’ are to a house and they form the foundations for the whole edifice. Furthermore, stating they are the assumptions which underpin the research and which therefore influence our decision about methodology, methods and sources. The following diagram shows this as a process according to (Grix, 2004) and is of the interrelationship of the building blocks of research.

Figure 5.1 The Building Blocks of Research (Grix, 2004).



Positivist research uses quantitative methods and an interpretivist uses qualitative methods. Positivists argue that people and things are sufficiently similar and can be both considered in the same way, claiming that there is only one path to a scientific understanding of the world. The positivist believes that the social sciences and non-science areas do not have such clearly delineated paradigms and aim to construct general laws and theories which express relationships between phenomena (Bryman, 2015). Mostly used in natural sciences (biology, botany and physics) therefore, uses precise and objective techniques for data collection following rigorous steps (Cavana, Delahaye, & Sekaran, 2001). The phenomenological paradigm on the other hand tries to understand human behaviour and is focused on the meaning of social phenomena but not the measurement (Collis & Hussey, 2014). Positivism is criticised as it can be argued that humans cannot be treated as objects and the subjects of theories which lead to definite laws. This is because humans are influenced by feelings and perceptions (Cavana et al., 2001). Figure 5.2 illustrates key differences in these paradigms and how they arise from their different

conceptions of human beings and how their behaviour can be understood (Easterby-Smith, 2002).

Figure 5.2 Key differences in these paradigms (Easterby-Smith, 2002).

	<b>Positivism</b>	<b>Interpretivism</b>
The observer	Must be independent	Is part of what is being observed
Human interest	Should be irrelevant	Is the main driver of the science
Explanations	Must demonstrate causation	Aim to increase the general understanding of the situation
Research progress through	Hypotheses and deduction	Gathering rich data from which ideas are induced
Concepts	Need to be operationalised so that they can be measured	Should incorporate stakeholder perspectives
Units of analysis	Should be reduced to the simplest terms	May include the complexity of the 'whole' situation
Generalization through	Statistical probability	Theoretical abstraction
Sampling requires	Large numbers selected randomly	Small number of cases chosen for specific reasons

In attempting to understand “the lived experience of human beings” and how people think, react and feel under certain circumstances (Cavana et al., 2001). It is important to acknowledge that different people experience and understand the same ‘objective reality’ in very different ways and have their own, often very different, reasons for acting in the world, thus scientific methods are not suitable (Revise, 2015). The nature of this study requires an understanding of people’s perceptions of the adoption of celebrity fashion innovations, and secondly, the interrelationship between the symbionts and impact on celebrity fashion emulation. The research is

underpinned by the argument that there is a strong need to appreciate and accommodate diverse stakeholder worldviews and aims to develop a 'Human Brand Fashion Model' and build on theory and get opinions that will define the symbiotic relationship between the fashion celebrity, fashion celebrity marketers and consumer behaviour choices in celebrity fashion emulation. The research will value and encourage the free flow of ideas, opinions and perceptions of the stakeholders based on their experience within the celebrity fashion environment. It therefore takes the ontological assumption that reality is not pre-determined, but socially constructed and the epistemological assumption that knowledge is gathered by examining the views of the people through secondary data. Having considered the philosophical stance adopted for this study, the researcher addressed the next issue of which research approach was applicable (Collis & Hussey, 2014).

#### **5.4 Research Technique: Literature Review**

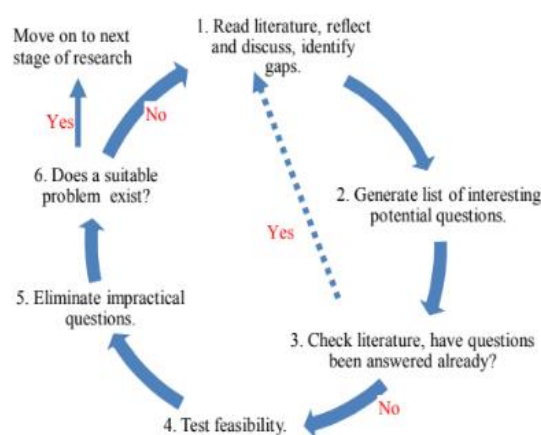
"A literature review is an account of what has been published on a topic by accredited scholars and researchers" (D. B. Taylor, 2007). "Reviewing existing literature is a vital component of any research project as it provides the researcher with an insight into work that has already been undertaken in the subject area and allows them to have a clear indication of the direction they need to follow" (Sekaran & Bougie, 2016). Bryman (2015) states that this exercise prevents duplication by the efforts of previous investigators and shows how new research could fit into a wider context. There are several reasons to why literature reviews are important according to Rowley and Slack (2004):

- They support the identification of a research topic, question or hypothesis.

- They identify the literature to which the research will make a contribution and contextualise the research within that literature.
- They build an understanding of theoretical concepts and terminology.
- They facilitate the building of a bibliography or list of the sources that have been consulted.
- They suggest research methods that might be useful.
- They analyse and interpret results.

Collis and Hussey (2003) state that establishing the research problem is an iterative process. Figure 5.3 illustrates the iterative process followed by this research in order to establish the research problem.

Figure 5.3 Procedure of Identifying a Research Problem Source (Collis & Hussey, 2014)



Updating the literature review consistently ensures that the chapters remain relevant and accurate throughout the research. A review of the literature enables the

evaluation of the existing knowledge and identification of research gaps, whilst summarising information in the research area to be obtained from various sources and a wide range of data sources including:

- Books, public / promotional documents
- Brochures
- Conference proceedings
- Newspapers
- PhD thesis's
- Internet journals (academic and professional)
- Newspaper articles
- Web-based sources etc
- Government statistics
- Market intelligence reports.

In the context of this research the literature reviews helped the researcher together with the researcher's industry knowledge to enhance the knowledge of the extensive subject area (Kulatunga, 2008). They were used to identify a sound research problem and need of a 'Human Fashion Brand Model,' which was to be developed and then validated.

## **5.5 Research Technique – Secondary Data & Theory Building**

Data is often described as falling into one of two broad categories. Primary data is collected by a researcher directly from research topics to investigate a specific research question (mailings, telephone interviews, face-to-face interviews), observations (focus groups, participant observation), or through instrumentation (e.g. physiological measures) (Sexton, 2000). In contrast, secondary data is data collected for another purpose and reanalysed by another researcher to answer new research questions or the same question but with more data. Such data, in the

context of celebrity fashion, can provide information on the market size, market trends on fashion celebrities, fashion celebrity marketers and fashion consumers (Wall, 1996).

The secondary data sources on celebrity fashion marketing through the literature reviews were synthesised to describe, summarise, evaluate, clarify, and/or integrate the content and considered a type of research in its own right (Cooper et al., 1998). The key issues in order to ensure the validity of literature reviews are to obtain an understanding of the nature of secondary data sources, the process by which secondary data is collected, and the way the resultant data is analysed to build new theory.

### **5.5.1 Theory Building**

*“Theory is the currency of our scholarly realm”* (Corley & Gioia, 2011).

One such definition by Gioia and Pitre (1990) is that theory is a statement of concepts and their connection shows how and/or why a phenomenon occurs. “Theory building requires the amalgamation of a broad range of literature to provide evidence or confirm explanations to a given phenomenon... [it] is an attempt to plausibly explain something in a different light or perspective that has previously been suggested... in other words, you must understand all or most of the main theories that attempt to explain a particular phenomenon before you can build a theory to differently explain it” (Wiseman, 2015). Traditional approaches to theory building are not entirely consistent with the assumptions of alternative research paradigms. Whereas contemporary opinion,



states theories matter “ because these disciplines deal with human beings in the real world” (Swanson & Chermack, 2013). In addition, the definition of a theoretical contribution is that of what signifies a significant theoretical (as opposed to an empirical or a methodological) advancement in our understanding of a phenomenon (Corley & Gioia, 2011).

There are four different approaches of theory building:

- **Grounded Theory Building** – In practice, this is “based on observed patterns of events or behaviours” (Fulk & Steinfield, 1990). This involves the collection, analysis of data and development of theories which happens after you have collected the research and data (Glaser, Strauss, & Strutzel, 1968).
- **Bottom-Up Conceptual Analysis** – These days this area has grown and involves the examination of various forms, such as numbers, text, images, video, voice, etc. This is in order to find relationships and patterns and to gain knowledge from the data. This type of analysis has spread in modern times to a number of sectors, including finance, business and law (Wirsch, 2014).
- **Extend or Modify Existing Theories** – “To extend or modify existing theories to explain a new context. This can be done by extending theories of individual learning to explain organisational learning. Within this process certain concepts, propositions, and/or boundary conditions of the old theory may be retained and others modified to fit the new context” (Lumen, 2019).

**Apply Existing Theories in a New Context** – “Apply existing theories in entirely new manners by drawing upon the structural similarities between the two contexts. This approach relies on reasoning by analogy, and is probably the most creative way of theorising using a deductive approach” (Lumen, 2019).

The research investigates the interrelationship of the symbionts and how celebrity fashion trends/ images of celebrities result in copied couture which is emulated by fashion consumers, and will explore the various factors/ theories that contribute towards this. A fashionable look involves the form of clothing on the human body and its potential for meaning (DeLong 1998). The meaning can derive from the product, but meaning can also be developed from ways of wearing the product (Entwistle, 2000). There is a wealth of literature presented in the literature reviews (Chapters, 2, 3 and 4). Once developed, the model and secondary research provided will formulate and build theory. Utilising this method of theory building will allow the researcher to consolidate existing theories on celebrity fashion to understand the complex relationship between the different stakeholders and put into context seemingly disparate existing tools and models (chapter 3). It is deemed sufficient to bring together the secondary research, attached with the industry knowledge and expertise of the researcher, in order to build the ‘Human Fashion Brand Model’. The generated information from the semi-structured interviews will be used to validate the theoretical themes. This will allow the researcher to further explore symbiotic varying relationships and articulate those relationships in the context of emulation. Celebrity fashion involves change/ novelty, in the context of the time and place of the wearer. “Theories of fashion distribution all have in common an identification of a leader and followers... the fashion leader often

transmits a particular look by first adopting it and then communicating it to others and influences the flow or distribution of fashion... fashion followers then accept and wear the merchandise ... this new look may be the result of innovations, the way they are put together, or the type of behaviour elicited by the manner of dressing” (DeLong, 2016).

## **5.6 Validation**

Validation refers to ... “whether the (research methodology) design is sufficiently rigorous to provide support for definitive conclusions and desired recommendations” (Bickman et al., 1998; Sexton, 2000).

A number of development questions will be undertaken in the validation stage of the research through semi-structured interviews to determine the factors for the ‘Human Fashion Brand Model’ in order to identify similarities of the symbionts and to investigate any connected patterns and to ensure the validation of the data collection and analysis process. It is anticipated that this will validate, clarify any misunderstandings or misinterpretations and will fill in the gaps found in the model.

### **5.6.1 Interview Design and Selection**

Interview is one of the most popular and useful methods for data collection. Sayre (2001) names an interview as “a complement of observations”. By asking relevant questions it provides the most appropriate and direct information in order to fill in e.g. gaps, which may be found in literature reviews. Yin. (2003) describes open-ended and structured as types of interviews. Open-ended interviews not only gather

required data, but may also provide/ suggest additional information and/ or data, etc. Structured interviews are where the questions are asked following a guide but not a schedule. According to Daymon and Holloway (2010), mostly semi-structured interviews are used in qualitative research. There are no strict and clear stages or rules for qualitative analysis unlike that for quantitative (Daymon & Holloway, 2010). For the purpose of this research, qualitative research through the use of semi-structured interviews will endeavour to validate our understanding of human behaviour, individually and collectively, by investigating the underlying causes of why the symbionts especially fashion consumers act and think as they do. Interviews not only help to understand people's behaviour and attitudes, but they allow discussions.

Yin. (2003) regards interviews as one of the most important sources of information. According to Daymon and Holloway (2010), this is because it explores perspectives and perceptions of an interviewee. (Daymon & Holloway, (2010) and Yin (2003) describe several advantages of interviews including the ability of the interviewer "to notice and correct misunderstandings, to probe inadequate or vague responses and to answer questions and allay concerns".

Interview research allows clarifying ambiguities or uncertainties as well as not only controlling the order of questions but the context of the whole interview. As a key feature of interviews, Daymon and Holloway (2010) name their flexibility in terms of answers which not only allow to gather necessary data along understanding the perspectives of interviewees but also may point conversation into a particular direction or provide supplementary information. Interviews are not restricted so additional questions may be asked to clarify particular points, etc. The same authors

describe one or more benefits of interviews, i.e. the data collected is situated within a respondents' "social context" and very often expressed in their own words. However, it should be noted that interviewees may not do, think, or mean what they say they do, think or mean. This could be regarded as a weakness in the interview technique and out of the interviewer's control. They can also be time consuming and as well as other possibilities generate the 'interviewer effect' (when the interviewer wants to be acknowledged) may exist (Daymon & Holloway, 2010).

Thus, nine semi-structured interviews were undertaken to validate the 'Human Fashion Brand Model' there will be 3 semi-structured interviews within each symbiont group. Namely, 3 fashion celebrities, 3 fashion celebrity marketers and 3 fashion consumers (section 5.5), whom will be purposely selected to cover the range of those that strongly support celebrity fashion to those that do not. The questions for the semi-structured interview will be developed based on the findings of the literature reviews and are purposely developed to validate the 'Human Fashion Brand Model'.

Three of each interview symbiont groups were intentionally selected as the researcher wanted to cover both extremities and the middle ground. They will be selected based on their celebrity fashion, purchasing behaviour, celebrity fashion involvement, industry experience and views on celebrity fashion from different extremes, from those that are heavily impacted and influenced in imitating fashion celebrities to those that are not. They will be selected because they are identified as whom are affected by and /or represent celebrity fashion. This will not only provide views of different individuals but also allow comparison of them to identify gaps

and similarities in levels to provide an overview from the celebrity fashion industry or those affected by it in order to elicit their views on celebrity fashion emulation, and to understand what factors affect the behaviour of fashion consumers (in section 1.2, 1.3 and 1.4).

The duration of each interview were no longer than 1 hour. All interviews will be recorded and analysed afterwards following Yin. (2003), processes of “...examining, categorising, tabulating, testing or otherwise recombining both quantitative and qualitative evidence to address the initial propositions of a study”. In other words, it will be “a process of bringing order, structure and meaning to unstructured data” (Daymon & Holloway, 2010).

Figure 5.4 Sources of evidence; strengths and weaknesses (Yin., 2003)

	Advantages	Disadvantages
Interviews	<ul style="list-style-type: none"> <li>- targeted – focuses directly on case study topic</li> <li>- insightful – provides perceived causal inferences</li> </ul>	<ul style="list-style-type: none"> <li>- bias due to poorly constructed questions</li> <li>- response bias</li> <li>- inaccuracies due to poor recall</li> <li>- reflexivity – interviewee gives what interviewer wants to hear</li> </ul>

The researcher will not use computerised tools for data analysis in this study for the reason that interviews are planned to be small in quantity, are relatively short, and will be used for validation and not model development. This analysis of the interviews (the review of notes taken during interviews and the discussion of the findings) will be categorised so that the several items measuring one concept are grouped together (Bhattacharyya, Reeves, Garfinkel, & Zwarenstein, 2006; Cavana

et al., 2001) (for example, how many people share the same values), and will be presented in a manner that affirms or refutes the developed 'Human Fashion Brand Model' during the validation process.

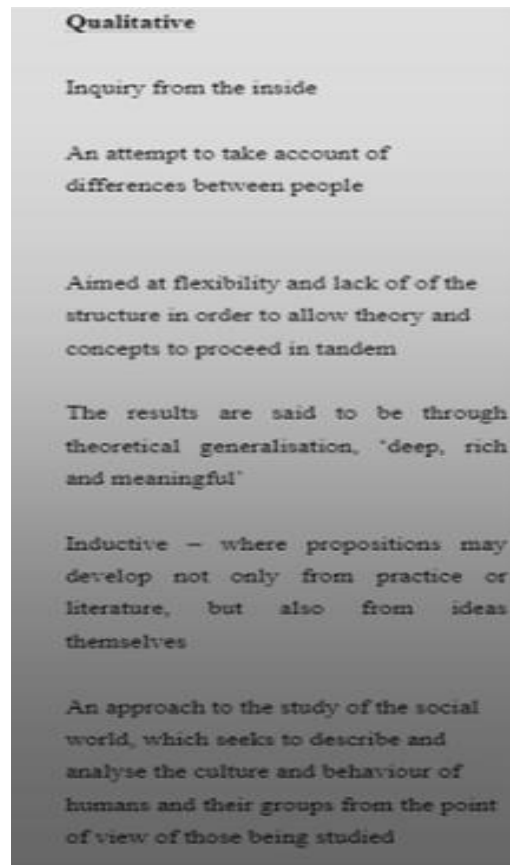
### **5.6.2 Qualitative Approach**

Approaches that are qualitative draw on methods such as, in-depth case studies, open-ended survey questions, unstructured /structured interviews, focus groups, or unstructured observations. These can be used to investigate such things as attitudes, attributes, features, qualities, comments, images, feelings, themes in narratives, or the particulars of individual events and occurrences. Hence, it has been advocated as a useful strategy for discovery, or in the context of this thesis, for validation. "The benefits are that they can be applied to a range of subject disciplines... allowing a greater set of responses to emerge and are useful for in-depth analysis of individual people, companies, events and occurrences". The advantages of qualitative methods such as semi-structured interviews are that they use words rather than the quantification in the collection of data and emphasise the processes and meanings as opposed to in contrast, quantitative methods which produce evidence Sayre (2001) and emphasises quantification in this process (Bryman, 2015). Qualitative methods are often associated with the "interpretive worldview" (Daymon and Holloway (2010), implying that they are interested in how the social world is interpreted, understood and experienced (Mason, 2017). However, a disadvantage is that they can be unpredictable, making them harder to manage and contain' (Cottrell, 2014).

Qualitative researchers consider that ‘it is not possible to assign meaning to a phenomenon of behaviour without describing its context and having an understanding of the position of the people who affect, or who are affected, by the phenomenon’ (Miles, 1979). It is argued that these situations should be reflective of everyday life of individuals, consumers, groups, societies and organisations (Huurdeeman, 2003; Miles, 1979). Researchers carry out their investigations within the natural setting of the phenomenon of interest, through an intense and/or prolonged contact being necessary to achieve contextual understanding (Jones (2004), and are linked to a more face-to-face personal contact with persons in the research setting, together with verbal data and observations (interviews). Marshall (1989) identified human behaviour as significantly influenced by the setting in which it occurs and therefore, it is necessary to study this behaviour in the settings. In this sense, ‘people make sense of their own experiences and create their own reality’ (Silverman, Locke, & Spirduso, 2000).



Figure 5.6 Features of Qualitative Research Methods (King, Cassell, & Symon, 1994).



### 5.10 Ethical Procedure

As this research investigation is based on obtaining information from people, it is a requirement that ethical approval be obtained prior to conducting the research. Lehnert, Park, and Singh (2015) argue that “ethics is what or is not legal, or what moral research procedures involve”. This was supported by Robson (2002), who stated that “it is unethical to involve people in research without their knowledge and permission” and according to Lee (2009), “research conducted in any context requires that participants know why and how the research is to be undertaken”. Therefore, all participants for the purpose of this research have been made aware of

the exact nature of the enquiries made either in written or verbal format (appendix 1). Informed consent has been obtained in a variety of ways including the use of written information as well as by their use of verbal explanation whereby the nature of the research is explicitly defined. The key ethical issues that have been considered in this research project are the following;

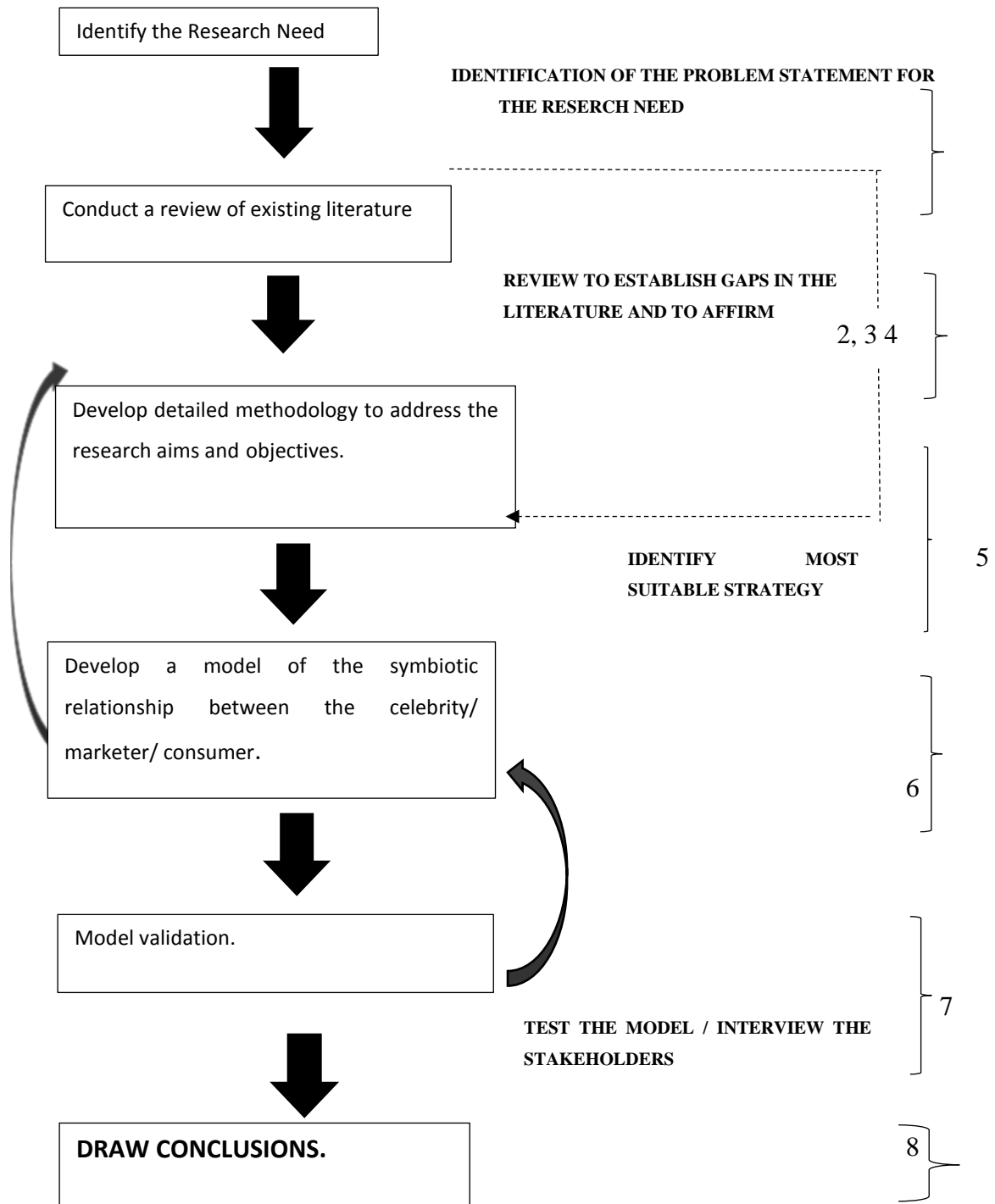
- Doing no harm in the research to be undertaken.
- Consideration of the mental capacity and ability of participants to make individual decisions on the basis of information presented.
- Confidentiality and anonymity to safeguard those who wish not to be named.
- Data protection issues related to the storing and recording of information.

As this investigation is based on a qualitative approach to obtain information directly from individuals, it was seen as appropriate to obtain ethical approval and a copy of the research proposal for this study was provided to the University's ethics committee prior to conducting the research and subsequently ethical approval was received.

## 5.10 Conclusion

The aim of this chapter was presented as a review of the key conceptual and methodological approaches that were central to this study (Figure 5.8).

Figure 5.8 Research Design



The social phenomena can be studied and understood by the research strategy explained in section 5.4, which encompasses a critical literature review in order to gather secondary data to explore relevant factors that affect all three symbionts and in fashion emulation.

## **CHAPTER 6 THE DEVELOPMENT OF THE HUMAN FASHION BRAND MODEL**

### **6.0 Introduction**

The research methodology adopted in the research was explained in the previous chapter. After an analysis of the literature related to celebrities and their fashions (chapter 1,2,3,and 4), it was found that consumers form secondary attachments like that of their family and peers to figures they encounter in the popular media (Pringle, 2004). Chapter 1 identified the growth of the fashion celebrity and the need to understand the phenomena in the context of fashion, which identified that there was a connection between the three symbionts.

This chapter is the result of in-depth investigations of the literature to define the symbiotic relationships between the fashion celebrity, the fashion celebrity marketer and fashion consumer (section 1.2) through the development of a ‘Human Fashion Brand Model,’ which will be an assessment and positioning tool. Research has been undertaken on consumer behaviour literature about reference groups and peer group influences on purchase behaviour. However, this research will open up new dialogue of the symbionts and how celebrity fashion culture impacts on the lifestyle determinants of fashion consumer groups which in affect impact on emulation. The model will display how and why celebrities are seen as fashion trendsetters and how they ‘illicit certain emotional responses’ (Malär et al. (2011). The model will depict how, through fashion celebrity marketers utilising these fashion celebrities,’ consumers are able to, in their minds, get closer to the celebrity and view the celebrity as someone in their life. Thus, exemplifying how consumers build personal relationships with celebrities, their fashions and how fashion celebrities are an influential source of value to fashion celebrity

marketers and fashion consumers. It concludes with explanations for the requirement of an appropriate model that incorporates the key roles, positioning, assessment, influences and impacts of celebrity fashions adopted by consumers for the purpose of emulation.

### **6.1. Model Definition**

To define what constitutes a ‘model’ is important to compound. A model is to some extent a map to reach a final point (Backre, 2014). Nilsen (2015) states that a model indicates “a structure, overview, outline, system or plan consisting of various descriptive categories”. These definitions are applicable to the investigation as this research develops the ‘Human Fashion Brand Model’ which will serve as a positioning guide in celebrity fashion marketing. Bright (2000), claims that marketing has a social side and “individuals and groups obtain what they want and need through creating, offering and exchanging products of value with others”. This definition can match the principles of the ‘Human Fashion Brand Model’ where the fashion celebrities are socially seen to market themselves because they continuously create, update, exchange and produce fashions. As a consequence of this growth in celebrity fashions, there is a call for a wider focus model /study to understand how the stakeholders identified are connected symbiotically (the fashion celebrity, the fashion celebrity marketer and celebrity fashion consumers) which work together to promote a better understanding of the key issues in the fashion industry and why consumers are driven to imitate their favourite celebrities.

### **6.2 The ‘Human Fashion Brand Model’ Symbionts**

Chapters 1, 2, 3 and 4 further affirmed the relationship between the symbionts and how it is important to consider the factors that motivate or hinder consumers from adopting celebrity fashions because a favourable attitude towards the celebrity and their fashion trends is a key requirement for fashion celebrity marketers and thus, adopting a particular celebrity fashion

product to sell and understanding that it depends on many factors when implementing strategies of diffusion. Celebrity fashion brands ensure values and these values drive consumer behaviour towards updating their individuality and fashions. These drivers as seen as a form of stability (for example, economic), safety (physical and social), and quality (of life). Not only for a products function's but also to express one's personal and social meaning (J. Y. Lee, 2015a). As the exposure of the fashions of a celebrity grows, so does their celebrity fashion influence Lea-Greenwood (2012) (section 1.1, 1.2. 2.2, 2.2.1, 3.2.1.2 and 4.1). This impacts directly on individual consumer attitudes and in the enhancement of their image. One of the reasons for this, is so that consumers can feel closer to celebrities and their glamorous lifestyle affiliations (Pringle, 2004). The information on understanding why people choose to adopt a celebrity inspired fashion product and how they feel its personality somehow corresponds to their own is important to understand. It is projected this research addresses this gap, and the developed model can be used as a positioning guideline for celebrities', marketers and others such as academics in recognising the interrelationship. There is a new level and need of understanding the celebrity in fashion, media and advertising as a symbiont and how they hold the ability to transform products into brands by creating brand characters, experiences, places and feelings. These are especially effective when the feelings validate the emotional or psychological benefits associated with the product (Randazzo, 1992)

Previous models do not measure how a celebrity's fashion, impacts on consumers in the context of the symbiosm and celebrity fashion emulation and for this reason the 'Human Fashion Brand Model' in chapters 1, 2, 3 and 4, identifies stakeholders (symbionts) based on the discussion and results of the literature reviews, which listed them as having key impact in celebrity fashion marketing communications and celebrity fashion emulation. In the beginning of this research, it was perceived that the fashions of the celebrity would be analysed to understand why fashion

consumers needed and adopted celebrity fashions. However, it became increasingly clear from the immense amount of literature that there was a relationship and continuous thread of the three symbionts that needed to be explored individually before understanding how they worked together. These were then spilt in to literature review chapters (one per symbiont) and further investigated as to how these dynamics changed frequently symbiotically and/or relied and needed each other.



Table 6. 1 Symbiotic Literature Review Breakdown

Symbiont	Author
<b>The Fashion Celebrity</b>	(Walker, 2003), (Kosenko, Binder, & Hurley, 2016), (Marshall., 2006), (Rojek, 2001), (Carroll, 2009), (Thomson, 2006) and (Moulard et al., 2015).
<b>Fashion Celebrity Marketer</b>	(Brooke, 2016), (Okonkwo, 2007), (Rogers, 1983), (McCracken, 1989), (S. M. Choi et al., 2005), (Greenberg, 1989), (J. Creswell, 2008), (Thomson, 2006), (Lea-Greenwood, 2012) and (Pringle, 2004).
<b>Fashion Consumer</b>	(L. Vincent, 2012), (Gobé, 2001), (Rawtani, 2010), (B. Zafer Erdogan, 1999), (Schickel, 2010), (Meyers, 2009), (Belk, 1988), (Rojek, 2015), (Quiroga & al, 2005), (Summers, 1970), (Nam et al., 2007), (Le Bon, 2015) and (Englis & Solomon, 1995).

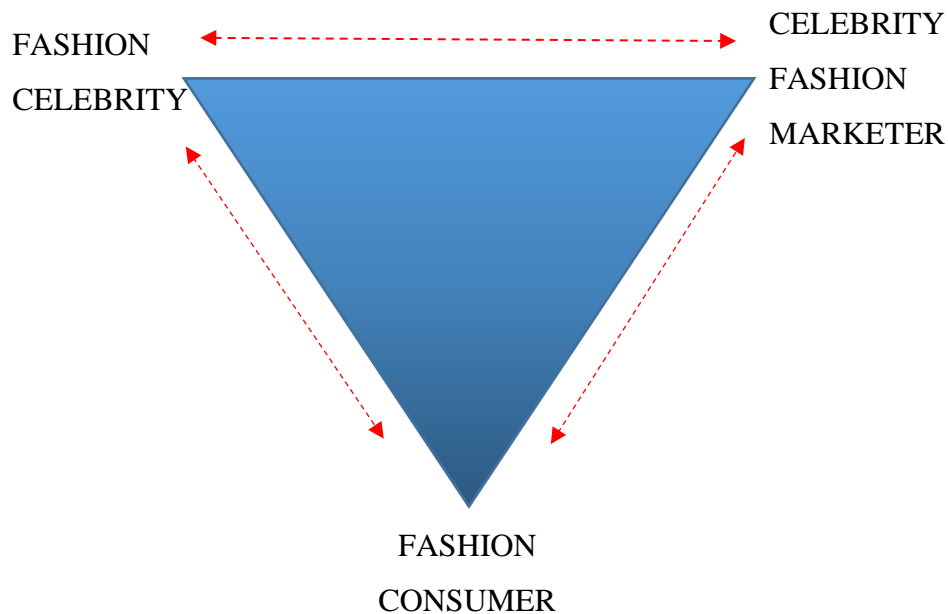
At the start it wasn't clear if the model required a graph table format, or would be a number of models or have subsections (this will be discussed in Section 6.4). However, one thing was certain from the outset; it was important to ensure that the model was clear and explained the different components identified and applied the different levels, factors and need themes due to the rich data identified in the literature reviews. With this in mind the final model was projected to synthesise aspects of the key symbionts which would assist in positioning, assessing/ quantifying fashion celebrities and fashion companies to better understand their symbiotic relationship in celebrity fashion and their role as:

**The Fashion Celebrity Symbiont** - The fashion celebrity crafts and exploits their (fashion) image (Pringle (2004) and forges commercial relationships with fashion brands (Euromonitor (2014) in advertising campaigns for the exposure of the celebrity's fashions to fashion consumers (Lea-Greenwood, 2012; Okonkwo, 2007).

**The Fashion Marketer Symbiont** - Marketers employ celebrities as fashion personalities to showcase their fashion brands (Carroll, 2009; Thomson, 2006). Their images are disseminated widely with the aim to increase sales (Tripp et al., 1994). Thus, the consumer is exposed to the fashion celebrity and manipulated by fashion brands that purport a need for imitation in varying forms.

**The Fashion Consumer Symbiont** - When the consumer follows a celebrity for the purpose of fashion emulation; it can take many forms and usually done as a consequence of the exposure (Rojek, 2001). Hence, the transfer of meaning here consumes two symbionts, first the fashion celebrity and then secondly the fashion celebrity marketer who has worked on a strategy to manufacture, produce these imitated fashions which are then diffused and the fan-consumer has adopted (Lea-Greenwood, 2012).

Figure 6.1 Illustration of the Fashion Celebrity, Fashion Celebrity Marketer and Fashion Consumers Symbiotic Relationship.



### 6.3 Description of the ‘Human Fashion Brand Model’

The formation of the ‘Human Fashion Brand Model’ was established based on the critical assessment conducted by the researcher and because of the significant growth in the number of fashionable celebrities and growth in celebrity fashion emulation impacting on consumer behaviour (chapter 4). The ‘Human Fashion Brand Model’ will assimilate the symbionts (the fashion celebrity, fashion celebrity marketers and celebrity fashion consumers) in to it. This allowed a levels arrangement of 1 to 5 with different categories (see appendix 4). Each would be dissected based on their roles and effects on each other. A template was developed (Figure 6.1) to explain and break down the ‘Human Fashion Brand Model’ by each area per symbiont. It was established to describe which prominent issues increased the capability, positioning, rank and popularity of celebrities in celebrity fashion marketing. In order to do this the

researcher identified and labelled them on to the template with the addition of sub-factors and need theme levels per symbiont category (explained in Figure 6.1):

- The fashion celebrity factor-

**Category** – (Influence, exposure and impact) including sub-factors and need theme levels.

- The fashion celebrity marketer factor-

**Category**– (Exposure and endorsement) including sub-factors and need theme levels.

- The fashion consumer factor-

**Category** – (Needs and identification) including sub-factors and need theme levels.

Figure 6.2 Template - Explanation of The Human Fashion Brand Model Terms and Layout

<b>SYMBIONT CATEGORY– Fashion Celebrity / Fashion Celebrity Marketers / Celebrity Fashion Consumers</b>					
<b>FACTOR – e.g. Influence / Exposure / Need</b>					
Description	SUB FACTORS	<u>level 2</u>	<u>level 3</u>	<u>level 4</u>	<u>level 5</u>
		Progressive Stages level 1-5			
EXAMPLES OF CELEBRITIES &	With a 1 to 5-level (maturity/extremity).				

FASHION CELEBRITY BRANDS	<p><b><i>Need Theme</i></b></p> <p><b><i>Levels (entities)</i></b></p> <p><b><i>Under each factor stating key functions -</i></b></p> <p><i>e.g. Meaning of celebrity fashion clothing to the consumer – clothing is functional and has a basic meaning.</i></p> <p><i>Celebrity fashion impact on fashion consumer identity – minimal impact or none.</i></p> <p><i>Emotional attachment level – no attachment towards fashion or celebrities.</i></p> <p><i>Consumption level – pays basic prices for their clothing which are not seen as fashionable.</i></p> <p><i>Emulation impact – consumer doesn't want to emulate fashions of celebrities.</i></p>				
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This initial outline was important to identify what input was required to form a ‘Human Fashion Brand Model’. From the critical analysis, it was apparent that several authors had examined the celebrity but their discussions appeared to be about celebrities, and not their fashions and on the role of marketers and fashion consumers (chapter 2, 3 and 4). The majority of authors, although recognised the fashion celebrity, marketers and consumers, did not encompass:

- A symbiotic relationship between all 3 stakeholders.
- The celebrity as a human fashion brand.
- Research on celebrity fashion emulation.
- Limited their deliberations on the celebrity to mostly endorsements.
- A fashion classification format for the symbionts.
- A need to capture the experiential experience of celebrities on consumer feelings.

In summary, the models presented in the literature (chapter 3) are typically descriptive, but add value to the existing knowledge base. However, there is no universally accepted fashion classification model. In the examination it became apparent that there were lots of theories that existed in isolation for the symbionts but none that brought them together. The colossal amount of literature allowed for a theory building approach explained in section 5.5 and 5.5.1. Therefore, the approach the researcher took was to assimilate the existing research and combine it with the researcher's industry experience in to the 'Human Fashion Brand Model'.

This need for a 'Human Fashion Brand Model' is also necessitated by the enhanced growth of social media. As lifestyles are changing, consumers are turning to the internet and smart technology. Consumers are following celebrities on social media by their fans throughout the day who watch their programmes to be stylish, be beautiful and for an escape. This is due to the advent of globalisation and increase in international travel, digital media, fashion magazines and intercultural influences that have impacted on consumers and seen a rise of how media has constructed icons. It is important to understand why and how celebrities choose to communicate their fashions through technology (section 3.2, 3.2.2 and 3.3.2). However, literature in the area of celebrities and fashion do not quantify a clear understanding of the impact of social media on the symbionts or measure its effectiveness for celebrities and marketers.

## **6.4 The Benefits of the 'Human Fashion Brand Model'**

This thesis, as stated, proposes the development of a 'Human Fashion Brand Model' which will display the different parameters of the diverse celebrity fashions through factors, sub-

factors, need theme levels (section 6.3 and Figure 6.2) and encompasses various issues that need to be considered and has the ability to measure and encapsulate the following:

- Why and how fashion consumers follow their favourite fashion celebrities.
- Access information on patterns.
- Monitor and understand their fashion trends.
- Analyse fashion consumer behaviour and consumption choices.
- Obtain information of celebrities and fashion consumers to target new consumer groups which is not currently available.
- What celebrity loyalty means in the context of fashion (how celebrities maximise loyalty rewards and codes).
- How fashion consumers purchase their latest fashion trends and repeat purchases of celebrity endorsed fashion products and services.
- How fashion celebrities support and recommend fashion products and brands.
- Implementation of chosen fashion celebrities into fashion consumer's lifestyle.
- The factors that connect celebrities', fashions, the fashion celebrity marketer and celebrity fashion consumer through need theme levels.
- Capability and maturity of celebrity fashions.
- Describing the set of constituents which form a successful celebrity and fashion campaign for fashion celebrity marketers.
- Portray the correlation between the symbionts.
- Provide information on celebrity fashions which can be examined by grouping celebrities based on their appeal.
- Tabulate successful celebrity fashions and document them with the experience of fashion consumers.
- Provide information on the level of influence of fashion trends and their fashion promotion activities.

The proposed 'Human Fashion Brand Model' will provide information and help to answer some of the rhetorical questions raised and can be useful for fashion celebrities, fashion celebrity marketers and celebrity fashion consumers alike in evaluating the success, diffusion and adoption of a celebrity's fashion.

### **6.5 The Use of the Capability Maturity Model (CMM):**

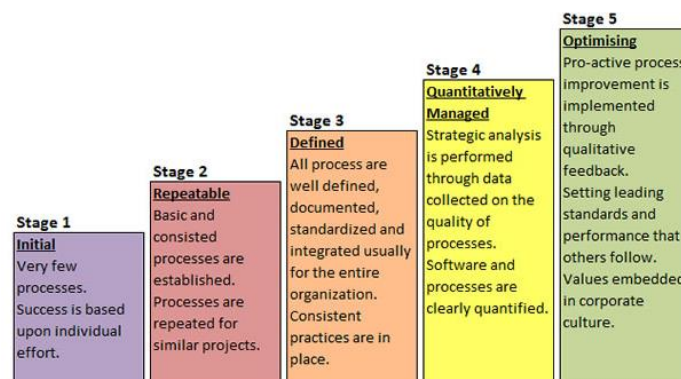
As discussed in Section 6.3, the researcher created some initial draft models, one in particular was a celebrity fashion breakdown model (see appendix 1a and Figure 6.2). These were thought to be lacking in the area of progression, capability and possible improvements, hence why the CMM (capability maturity model) was used as a guide. The 'Human Fashion Brand Model' was then structured, using a CMM organisational set-up for the factors. This was useful as it allowed the factors to be understood as progressive stages and the capability and maturity for the fashion symbionts.

This section examines the 'capability maturity model' (CMM) which was published in 1988 by Watts Humphrey. It is a core theory that allows developers to repeat their successes and to avoid repeating their failures. Superseded by the capability maturity model integration (CMMI) to resolve the use of different models in software development. The CMM was a methodology originally used to develop and refine an organisation's software development process. One of the key characteristics of a maturity model is that it consists of the sequence of maturity shown in levels for a particular object; and represents the anticipated, desired, or the typical evolution path of the objects in stages. What the maturity model depicts is that in order for an object (or company, for example) to migrate from one maturity level to another; it has to develop the necessary capabilities that are required by that particular level whilst illustrating the difference in ability. The CMM divides evolutionary steps into five maturity levels, as shown in (Figure



6.3). These levels lay successive foundations for continuous process improvement Sarshar, Amaratunga, and Haigh (2002) and show the possible improvements that can be achieved and the identification of the most appropriate actions to be taken in order to increase performance in companies (Battista & Schiraldi, 2013). This type of maturity modelling has been defined by Klimko (2001), as a generic approach with the development of an ‘entity’ over time, of which ‘entity’ can be anything of interest. The entities development is normally described in a simplified way and in a limited number of maturity levels. Each level is described by a set of criteria that characterise an entity at that particular level and these maturity levels do not provide guidance on how to run an organisation; rather they are a way to measure how mature an organisation is based on key processes and practices. Furthermore, a maturity level is indicative of the effectiveness and efficiency of the organisation and the probable quality of its outcome.

Figure 6.3 the Capability Maturity Model (CMM) Watts Humphrey:



Various researchers have since used the CMM as a basis for adoption for other application domains (Rogers, 2003; Yeo & Ren, 2009), including SPICE (standardised process improvement for construction enterprises) which describes a systematic step by step process improvement framework for the construction industry. (Lou, Alshawi, & Goulding, 2012; Sarshar et al., 2002) also applied the CMM structure as a step-by-step guide explaining the incremental e-readiness levels for businesses. For the purpose of this research, the researcher

believed that the CMM can provide the most appropriate model structure to depict those celebrities which have the ability to develop and successfully implement new fashion innovations using a level classification of 1-5:

**The highest level in the maturity model being:**

- Effective and efficient fashion celebrities and fashion brands leading to a large number of sales and impact on fashion consumers and followers.

**The lowest level in the maturity model being more:**

-Fashion celebrities and fashion brands which in theory lack the exposure and influence abilities of fashion consumers to adapt to new changes.

The following section presents the developed ‘Human Fashion Brand Model’, describing which prominent factors increase the rank and popularity of celebrities, alongside the assimilation of symbionts in to it.

- ✓ Influence
- ✓ Exposure
- ✓ Endorsement
- ✓ Impact
- ✓ Needs
- ✓ Identification

Figure 6.4 Fashion Celebrity Influencer Factors

## The Fashion Celebrity

Successful celebrity fashion in commercial terms is based on providing what customers want (Lea-Greenwood, 2012).

### The Fashion Celebrity

#### Influence Level 1

Limited/ Local-Level Influence

#### Influence Level 2

Regional/ National Market Influence

#### Influence Level 3

National/ International Mass Value Market

#### Influence Level 4

National/ International Luxury Mass Market

#### Influence Level 5

Global Fashion Creator (Fad/ Trendsetter)

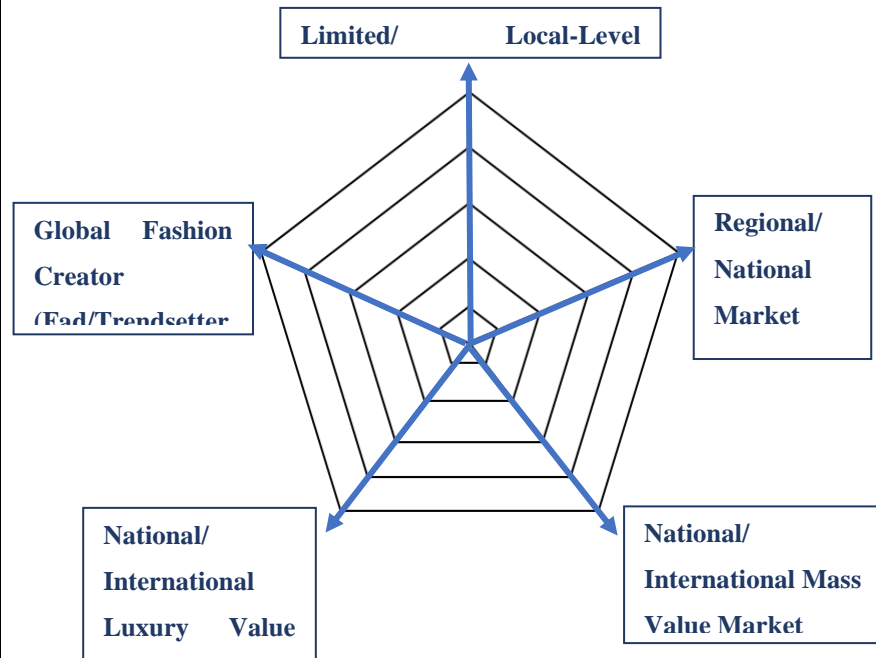







Figure 6.5 Fashion Celebrity Influencer Factors

The Fashion Celebrity					
Fashion Celebrity Influence Level by Motive and Need					
Influence	Influence Level 1 Limited/ local-level influence	Influence Level 2 Regional/ national market influence	Influence Level 3 National/ international mass value market influence	Influence Level 4 National/ international luxury mass market influence	Influence Level 5 Global fashion creator (fad/ trendsetter)
	<p><i>Influence level</i> – celebrity has minimal attention to media and influence on consumer fashion.</p> <p><i>Fashion level</i> – celebrity dresses presentably.</p> <p><i>Activity level</i> - celebrity doesn't follow fashion consciously.</p> <p><i>Promotion level</i> – celebrity has low fashion inspiration.</p> <p><i>Attachment and conforming level</i> – consumers don't look to fashion-follow and /or have a low fashion attachment to the celebrity.</p>	<p><i>Influence level</i> – celebrity is recognised on a regional/ national level. They are not identified alone by their care to influence and drive fashion.</p> <p><i>Fashion level</i> – celebrity is stylish but not identified for their fashion alone.</p> <p><i>Activity level</i> - celebrity has a fan base and following that likes what they wear and what they stand for.</p> <p><i>Promotion level</i> – at this level, the celebrity's popularity and marketing communications motivate the public's acceptance and/or aspiration to pursue the celebrities and/or their fashion.</p> <p><i>Attachment and conforming level</i> – (low to medium level) The celebrities' popularity and work is allowing their style to be noticed and they are developing fashion styles. Celebrity holds a desire for consumers to conform to their fashion.</p>	<p><i>Influence level</i> – celebrity is identified by their fashion and attempts to capture national and international value/ mass markets.</p> <p><i>Fashion level</i> – celebrity is fashion active in all aspects of their visual image.</p> <p><i>Activity level</i> - celebrity not only promotes existing fashion trends but also try to create new fashion styles.</p> <p><i>Promotion level</i> – hold a great desire to be fashionable and work with fashion brands. The celebrity wears a fashion and the fan/consumer believes it is good for them too (Euromonitor, 2014). Seen at big events that many celebrities come to and dress up for.</p> <p><i>Attachment and conforming level</i> – medium to high attachment by consumers- They have a home following and verified as an established fashion contributor alongside work with international fashion brands. The individual want to conform to the attitude or behaviour of the celebrity and their fashion.</p>	<p><i>Influence level</i> – celebrity is known by their fashion, having captured the international luxury mass market; they are actively influencing consumers.</p> <p><i>Fashion level</i> – celebrity is viewed as highly fashionable, wearing items that are popular and stylish.</p> <p><i>Activity level</i> – celebrity constructs new styles as part of their luxury fashion media marketing strategies.</p> <p><i>Promotion level</i> – considered to be an international phenomenon and are seen wearing trends. They use the global fashion market place as a platform to share their celebrity fashion.</p> <p><i>Attachment and conforming level</i> – High level attachment - celebrity influences mass luxury markets and have capitalised on a fashion - following who want to conform to the attitude or behaviour of the celebrity. They want to know new stories, gossip and pictures that the celebrity media generates to ominously enhance the appeal of them.</p>	<p><i>Influence level</i> – celebrity is a high-end global influencer that not only shapes and influences fashion trends but creates them; a valuable function in setting fashion trends and influencing individuals and seen on the "red carpet" because these are important fashion forming events to determine fashion trends for the next season.</p> <p><i>Fashion level</i> – celebrity is globally outstanding and fashionable. This celebrity creates successful fashions intentionally or unintentionally which are adapted and manipulated to become a fashion fad/ style or longer-term fashion identity and imitated.</p> <p><i>Activity level</i> – celebrity is purposely being provocative and manipulative in their fashion to directly influence consumers globally. Frequent use of social media, being in the news regularly and wanting to be caught by the paparazzi to become the inspiration for what to wear.</p> <p><i>Promotion level</i> – outstandingly fashionable and stylish, the celebrity creates successful fashions intentionally or unintentionally, which are adapted and manipulated to become a fashion fad/ style or longer-term fashion identity and imitated.</p> <p><i>Attachment and conforming level</i> – powerful and prominent attachment of the celebrity by the consumer. Celebrity fashion is a means through which consumers express themselves and create their own identity; becoming The celebrity is a fashion trendsetter and whatever they choose to wear works. Their fashion has become a public form of human research and development. Consumers look at this celebrity fashion to develop their own fashion selves. Affects are seen globally influencing mass and luxury markets.</p>
Celebrity Fashion Trend Appeal Examples	<p>Adele - Although Adele has acquired mass fame, she doesn't purposely try to influence fashion. Her statement black colour and coats are used more for comfort and functional styling. As a star of her calibre she intentionally remains private.</p> 	<p>Liam &amp; Noel Gallagher - Hold a distinct image that is associated with their music and lifestyle which has become a trend e.g. Oasis (casual everyday wear, rough Mancunian).</p> 	<p>Beyoncé – Beyoncé has launched a range with Top Shop called Ivy Park. It retails her casual / urban wear and allows her celebrity inspired fast fashion to be accessible to consumers widely.</p> 	<p>Kate Middleton - Regularly wears British designers such as Mulberry and Alexander McQueen, each time she does so, it increases sales.</p> 	<p>Kim Kardashian - Kim does care to influence fashion and will take inspiration from her own wardrobe e.g. her trench coats and macs. Her recent fashion trend of pierced nails are very distinct and purposely done to be flamboyant. Fashion critics and consumers spend time reviewing outfits that she wear and her fashion styles feed back onto the high street and wearable fashion trends.</p> 

### **6.6.2 The Fashion Celebrity ‘Human Fashion Brand Model’ Influence Factor and Sub-Factors.**

The factors, sub-factors and need theme levels are entities on the ‘Human Fashion Brand model’ evolved from the need to analyse the symbionts and were grouped by matters under the subject which evolved from the literature reviews and the researcher’s industry experience.

#### **Influence**

The definition of influence is “the capacity to have an effect on the character, development, or behaviour of someone or something, or the effect itself” (Oxford Dictionary of English, 2005). Described as a function and influence, ‘a connecting fiber ... a commodity that possesses in it humanness, familiarity and an affective link of products with a celebrity’ (Taylor & Harris, 2008).

Influence factors and sub-factors are discussed previously in (section 2.2, 3.1, 3.3, 3.2.2.3, 4.0, 4.5.1 and Figure 6.2) which illustrate how celebrities have become role models and influencers (Bailey, 2011; Le Bon, 2015). Furthermore, influences of technology have also allowed celebrities and their fame to become more immediate and instant (section 3.2 and 3.3.2). Their images are marketed, sold and disseminated rapidly (Taylor & Francis, 2015). These images in turn, have transmuted celebrities into commodities and helped them to personalise fashion trend information towards fashion consumers (Neimark, 2016).

Star power can generate public interest in many issues and even result in behavioural change (Noar et al., 2014). Perceived as perfect and communicated by

the media and fans; celebrities add excitement as they live lives that others could only imagine. Section 2.5.4 discusses the ideals of beauty in fashion. Brand lifestyle personality (section 3.3.1.2) and the dream formula (mentioned in section 4.2.4). These influencing factors are all evidence that celebrities can lead individuals to have strong feelings about them as they see them as a source of value to influence (Euromonitor, 2014; Mathys, Burmester, & Clement, 2015; Pappas, 1999; Şahin & Atik, 2013). Seen as a reference group; celebrities are a form of symbol/ attachment and are followed by fashion consumers because their fashion influences are innovative and are updated frequently (section 4.2.3).

### **6.6.3 Human Fashion Brand - Fashion Celebrity Need Level Themes.**

**Influence level** – A and B-list celebrities update their fashions frequently on a wide international level where they are highly active. These fashion celebrities become brands unto themselves (section 1.1, 2.5.2 and 4.2.5.2). They work in collaboration with fashion celebrity marketers who use them to manipulate the desires of fashion consumers for the purpose of emulation. They do this by copying their clothes, makeup and hairstyles and place attention to their media exposure and influences.

**Fashion level** – Identifies the celebrity's fashion level (not all fashion celebrities choose to dress for the purpose of fashion) (section 2.2).

**Activity level** – This refers to having a conscious involvement with the fashion consumer and it can be either engaging actively or passively in the celebrity's fashion presentability and how much they follow fashion consciously. The level of

activity is directed by exposure periods of the diffusion of styles in order for fashion followers to accept them. This is done by fashion celebrities sharing their activities, their plans, and information about upcoming projects and trends to keep fans and followers in the know.

**Promotion level** – These describe different levels of fashion promotion where fashion celebrities use platforms such as social media to self-promote with daily fashion tweets, status updates, or photos keeping celebrities and their fashions in the public eye.

**Attachment and conforming level** – Fashion celebrity attracts and engages with consumers so they attach themselves to the fashions of celebrities to fashion-follow and /or have the need to fashion conform.

**Fashion Celebrity Factor Benefits (section 6.5):**

Not only must the fashion celebrity be popularly recognised, he or she must also possess social or cultural currency to motivate popular interest (Wigley, 2015). The fashion celebrity influence factors can identify a celebrity who has no fashion impact or very little fashion impact on the model and a celebrity with an extreme high fashion impact who would fit in to influence level 5 and is a global fashion creator (fad/ trendsetter) and how more and more celebrities are using social media to promote themselves and their fashions. It also has the ability to present:

- What being at A-D list entails on the 1-5 HFBM.
- Short term or longer-term effects of a fashion by a celebrity.
- Illustrate what exposure he/she generates?
- The appeal of marketing the fashion celebrity.

- Celebrity level promotion.
- Activity levels whereby fashions are communicated.
- Fashion consumer's demand levels.
- Attachment and conforming level (how consumers fashion follow?).
- Measure the impact of the celebrity's influence on consumer emulation.
- The grouping levels of celebrity fashion role models on the model at A /B/C and D-list.
- How fashion celebrities' new fashions and trends are diffused and can be adopted.
- Types of markets from value mass markets to luxury (the most popular celebrity brands concentrating on luxury but also on value brands).
- Demonstrate that it doesn't matter if you are an A-list or a D-list celebrity (not all have the same need).
- There are fashion A-list celebrities that want people to emulate them and are fashion pushers and there are those that don't.
- Luxury brands are not specific to A- list.
- There are A-list celebrities that openly now wear Top shop (times have changed and celebrities are not unambiguous to the class and status of fashion brands).

The model can be used in different ways and therefore it is important to note that it highlights that just because a celebrity is an A-lister and successful, it doesn't always mean that their main objective is to try to influence others and if a celebrity



is an A-list celebrity like Adele? Is media forcing individuals to lose their own identities and conform to the fashions of celebrities? If so, do people still want to emulate her from a fashion emulation perspective?

The model allows the understanding of how the lists of celebrity fashion classifications mean that fans/consumers want to, or don't want to look like celebrities? and do e.g. A-list celebrities can have the flexibility to go to level 3 for a particular fashion media campaign and how their fashions allow them to have movement in levels two or three and can be illustrated with arrows going up and in different directions; showing that there are divergent levels of the celebrity's fashion emulation. At level 5 the fashion celebrity holds a high level of emulation by fashion consumers as they are seen as a fashion leader. They may choose to target the masses on social media. The 'Human Fashion Brand Model' is about understanding these influences and impacts of the fashions of celebrities on fashion consumers and how they actively engage in influencing in each of the stages and as mentioned before at this point of the research, it isn't about moving levels but recognising what each level (1-5) is.

Figure 6.6 Fashion Celebrity Exposure Factors &amp; Sub-Factors

## The Fashion Celebrity Exposure Level

Successful celebrity fashion in commercial terms is based on providing what customers want (Lea-Greenwood, 2012).

### The Fashion Celebrity

#### Exposure Level 1

Fashion-Puller with limited Consumer Reach

#### Exposure Level 2

Fashion Puller and Pusher with Regional/National Consumer Reach

#### Exposure Level 3

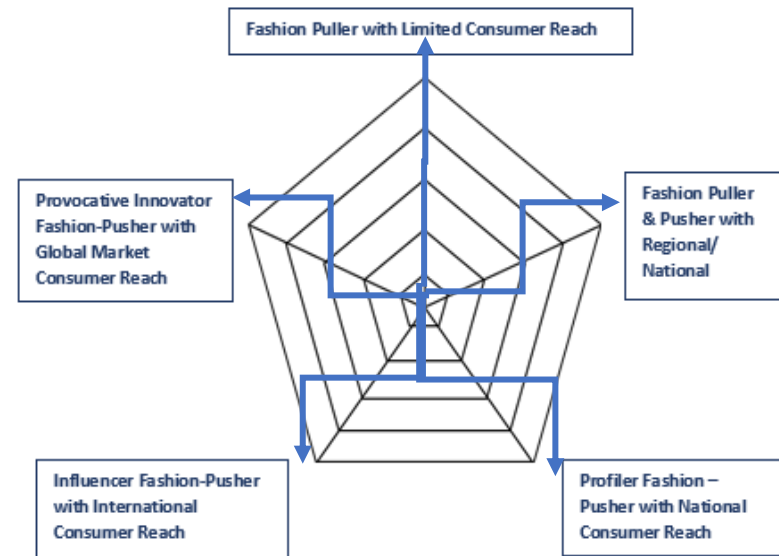
Profiler Fashion-Pusher with National Consumer Reach

#### Exposure Level 4

Influencer Fashion-Pusher with International Consumer Reach

#### Exposure Level 5

Provocative Innovator Fashion-Pusher with Global Market Consumer Reach



### The Fashion Celebrity

Exposure Levels (How much does the celebrity want to push fashion)

Celebrity Fashion Exposure	Exposure Level 1 Fashion-puller with limited consumer reach	Exposure Level 2 Fashion puller and pusher with regional/national consumer reach	Exposure Level 3 Profiler fashion-pusher with national consumer reach	Exposure Level 4 Influencer fashion-pusher with international consumer reach	Exposure Level 5 Provocative innovator fashion-pusher with global market consumer reach
	<p><i>Activity level</i> – celebrity isn't active in pushing their fashions.</p> <p><i>Audience</i> – celebrity consumer influence is small and localised.</p> <p><i>Fashion style</i> – wears for comfort and not noted for their fashion style</p> <p><i>Interaction level</i> – not highly involved in fashion but still influence fashion through their fame and career.</p> <p><i>Media exposure level</i> – celebrity doesn't really use the media and is very rarely seen at fashion events. Not obsessed with self-exposure.</p> <p><i>Inspiration level</i> – celebrity not actively promoting fashions to inspire.</p>	<p><i>Activity level</i> – celebrity occasionally updates their fashion style and has a regional/ national following.</p> <p><i>Audience</i> – celebrity has a national audience fashion - following and work on adapting and changing their own fashion from others to build an identity.</p> <p><i>Fashion style</i> – celebrity both pulls and pushes fashion through their existing work profile and their relationships with their fan base (Kowalczyk &amp; Roynce, 2013).</p> <p><i>Interaction level</i> – celebrity has exposure and increased interaction with their followers e.g. a 10-minute video compared to other high-end fashion pushers who would only have a picture in a magazine</p> <p><i>Media exposure level</i> – celebrity holds the desire to be identified by their fashion. (Medium -want to be seen). They are building a national fan base for followers as well as using social media to access international followers. Does use media to promote fashions.</p> <p><i>Inspiration level</i> – celebrity is recognised as inspirational for how fashion consumers want to dress.</p>	<p><i>Activity level</i> – celebrity is an active fashion pusher that has a national consumer demand and are recognised for their style.</p> <p><i>Audience</i> – celebrity has a surge of interest from national fashion consumers.</p> <p><i>Fashion style</i> – celebrity fashion shown in magazines and plays a role in allowing celebrities to influence the way that everyday people dress.</p> <p><i>Interaction level</i> – Interaction is derived and developed from the celebrities' way of wearing the product to the consumer and from the celebrities' body itself.</p> <p><i>Media exposure level</i> – celebrity uses their profile to Influences fashion consumers. (Medium –high and are seen).</p> <p><i>Inspiration level</i> – celebrity influences fashion consumers and they follow the trends of their dressing, styles and habits.</p>	<p><i>Activity level</i> – celebrity is an active fashion pusher that has a wide international consumer demand.</p> <p><i>Audience</i> – celebrity has an active home/ international audience who accept the social values embodied by their fashion image.</p> <p><i>Fashion style</i> –celebrity creates innovative fashions in reaction to be diffused and adopted by fashion consumers</p> <p><i>Interaction level</i> – social media is a huge part of celebrity's everyday life to interact with fans and update them with their latest fashion and news and is used as a very effective marketing tool for self-promotion.</p> <p><i>Media exposure level</i> – celebrity is a trendsetter and is persuasive in the fashion choice and selection for consumers. (High and calculated fashion exposure to show the masses and extremely active in media and viewed as a fashion influencer).</p> <p><i>Inspiration level</i> – celebrity creates distinct trends and become the face of brands to influence.</p>	<p><i>Activity level</i> – celebrity is highly effective in influencing fashion consumer choices and they drive innovation globally. Styles are closely associated with the famous people who wore them that they bear their names</p> <p><i>Audience</i> – celebrity is seen frequently /the audience are dynamic and global consumers hold good knowledge of their fashions and lifestyles and feel the desire to imitate them to fulfil their own means and desires.</p> <p><i>Fashion style</i> – fashion trends are developed and showcased globally. Sometimes the styles are manipulated and purposely provocative to look controversial and create a reaction.</p> <p><i>Interaction level</i> – engages with promotional activities to communicate fashion messages in various ways of interaction through social media, TV, movies, blogs, advertisements, awards, and shows that ensure they frequently and regularly use their image through their fashion promotion.</p> <p><i>Media exposure level</i> – celebrity attempts to change their fashions and define their style which is at an outstanding high-level and gains awareness as a fashion influencer/ leader. They stimulate and excite the fashion industry; making sure they are everywhere with frequent use of the media and their fashions are seen to become popular.</p> <p><i>Inspiration level</i> – fashion consumers look to the celebrity for direction on how to act, how to dress and are role models. At this level the celebrity exemplifies the inter-section of celebrity and fashion in contemporary society successfully by Influencing how we look, how we dress, our body shape and ultimately how we think.</p>
Celebrity Fashion Trend Appeal Example	<p>-Adele doesn't use twitter for her fashion its more about her music.</p> <p>-Jennifer Garner doesn't lead in fashion and doesn't go on Instagram.</p>	<p>Look up to fashion from high end fashion contributors and pull from them in order to push own fashion style to capitalise on own target demographics and followers of up to 100,000. e.g. Vloggers on YouTube now becoming famous and showcasing their fashion styles.</p> <p>Making fashion more accessible and wearable e.g. Totes Inapproates will write about fashion daily and are featured in The Guardian as well as in local media.</p>	<p>-Liz Hurley and the Versace safety pin dress made her an overnight celebrity and allowed her to be recognised more for her dress than her career.</p> <p>Uses Television, magazines in addition to Social media to influence fashion trends.</p>	<p>Celebrities rapidly gain followers and fans on Facebook and Twitter because their fans want to stay updated on their lives and fashion.</p>	<p>Highly dependent on social media and wanting to be seen in the news and 'papped by the paparazzi'. This celebrity on a daily or weekly basis uses snap chat / Instagram and encourages the media and individuals to follow them. They develop certain trends to influence consumers.</p> <p>-Kim Kardashian</p> <p>-Miley Cyrus &amp; Lady Gaga influence consumer reaction (Lady Gaga and her infamous meat dress which was clearly not worn for clothing comfort but for people to purposely look at).</p>

#### 6.6.4 The Fashion Celebrity Exposure Need Theme Levels

This section refers to exposure fashion celebrity need themes and how a fashion can successfully communicate themselves in fashion trends and development; for high recognition and the creation of a strong product perception (section 1.1.4). Allowing the celebrity to vastly raise the profile of a product or fashion trend (Jamil & Rameez ul Hassan, 2014; Shaw & Koumbis, 2014). Exposure plays a very important part in the role of a celebrity (section 1.1). The ultimate aim for any fashion celebrity to have an impact by exposure on the fashion choices of the consumer whereby they see something once on a celebrity and they want to wear it too.

**Activity level** – Some celebrities are not active but are extremely famous and heavily influence fashion. In contrast, others are extremely active in communicating their fashions on a mass global scale, and for these celebrities the media is able to offer them a platform to air their fashion styles and views.

**Audience** – They can vary from a small level to one where the celebrity has a large fashion following identity. It was discussed (section 2.2 and 3.2.2) that not all fashion celebrities choose to dress for the purpose of influencing fashion.

**Fashion style level** – There are different levels to exposing fashion style; some celebrities are more active in promoting their fashion styles (section 2.5 and 4.1). Fashion celebrities at level 5 are seen as a creative force behind the change and they are seen as innovators, artists and designers. At a high level, the celebrity pulls and pushes fashion and actively communicates fashions of their ingenu style for a reaction that contributes towards changes in the fashion industry by strategies such as being active on the red carpet and events such as the Oscars (section 2.5.1).

**Media exposure level** –Successful exposure of celebrities relies on much more than just the face of a celebrity personality holding a product. However, some celebrities don't use the media and hold no desire to be associated with fashions. At a high level, exposure allows the audience to believe the relationship between the brand and the celebrity (section 2.2, 2.4.3, 3.3, 4.2.4 and 4.2.5.1).

**Interaction level** –Fashion magazines illustrate celebrity lives and fashions which attract much attention by fans and people recognising their fame (level 1-5) (section 2.5.1).

**Inspiration level** – The fashion celebrity use their profile to influence fashion consumers.

Rojek, Ulmer and the David Brown Index (section 2.3.2.2) could not be used alone for the model because there were inefficiencies between these systems as they didn't fully describe the relationships that co-existed between celebrities and fashion. To overcome this the researcher took some aspects from the David Brown index, Rojek's classifications and the McCracken's meaning transfer model as they were useful in categorising classifications for the fashion celebrity in the creation of the 'Human Fashion Brand Model'. The researcher did this by amalgamating the theory and building on it together with information from the literature reviews related to fashion and celebrity activity levels.

Thus, the final model, it was anticipated would describe the types of fashion celebrities, fashion marketers, fashion consumers and celebrity fashion trend appeal examples. One way could be in how a fad of a celebrity is exposed and how a short-lived fashion trend such as Pharrell's hat has a lifecycle in comparison to the late

Amy Winehouse's fashion success which is termed as a 'complete look' and how this affect is used by fashion consumers emulating her in their own fashion-self presentation section 3.5.7.7.

Figure 6.8 Fashion Celebrity Impact Level

## The Fashion Celebrity Impact Level

Successful celebrity fashion in commercial terms is based on providing what customers want (Lea-Greenwood, 2012).

People buy fashion products more for what they mean than for their literal utility (Le Bon, 2015).

### The Fashion Celebrity

#### Impact Level 1

**Fashionability**

#### Impact Level 2

**Fashion Coverage**

#### Impact Level 3

**Growth in Celebrity Fashion / Acceptance**

#### Impact Level 4

**Celebrity Inspired Lifestyle**

#### Impact Level 5

**Enhanced Fantasy and Impact on Identity Formation**

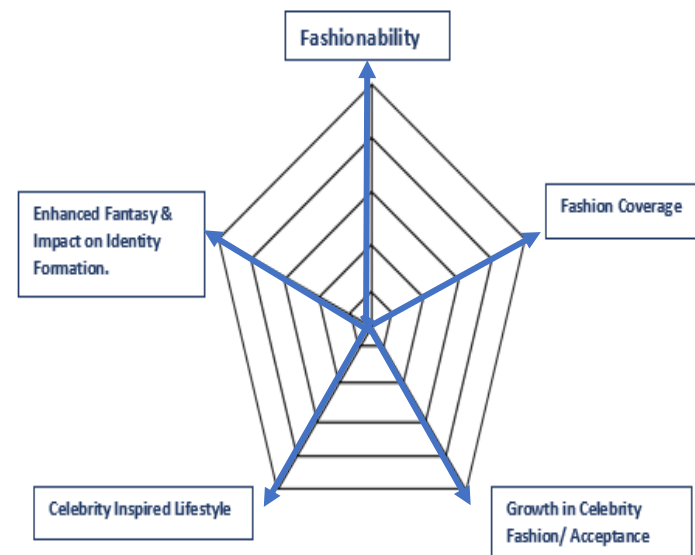


Figure 6.9 Fashion Celebrity Impact Factors &amp; Sub-Factors

The Fashion Celebrity					
The Effects = Impact					
<b>Fashion Impact</b>  Celebrities have become human fashion brands where they are synonymous with a style/fad and they have the power for it to become an identity. They create new styles which are adapted to become fashions and accepted by consumers and then feedback in to the process for new influences, inspirations and trends.	Impact <u>level 1</u> Fashionability	Impact <u>level 2</u> Fashion coverage	Impact <u>level 3</u> Growth in celebrity fashion/acceptance	Impact <u>level 4</u> Celebrity inspired lifestyle	Impact <u>level 5</u> Enhanced fantasy and impact on identity formation
	<i>Media exposure / likes level</i> – low level numbers following and not usually on social media.  <i>Celebrity fashion innovation level</i> – celebrity not really focussed on new fashion trends.  <i>Celebrity inspiration level</i> – fashion consumers do not aspire to the celebrity's fashion.  <i>Fashion adoption level</i> – celebrity is a laggard similar to the fashion consumer.  <i>Impact on identity</i> – celebrity impact is minimal.	<i>Media exposure / likes level</i> – celebrity is becoming more exposed and well-known and seen as fashionable. They have a social media following. Likes-10,000 and under.  <i>Celebrity fashion innovation level</i> – celebrity develops new fashions.  <i>Celebrity inspiration level</i> – fashion consumers take inspiration from celebrities they admire.  <i>Fashion adoption level</i> – celebrity fashions are watched and available in high-street stores.  <i>Impact on identity</i> – celebrity provides stimulus for how people want to dress, the very idea of celebrity itself has become more attainable. Their fashion resonates with memories, associations and feelings, which place pressure on fashion consumers to conform.	<i>Media exposure / likes level</i> – celebrity at this level shapes people in fashion and the styles of clothes they choose to wear. They are a sign of quality and a means of identification to the fashion product, brands. Likes- 50,000-250,000.  <i>Celebrity fashion innovation level</i> – celebrity fashions connect with the fashion consumer.  <i>Celebrity inspiration level</i> – celebrity re-defines style.  <i>Fashion adoption level</i> – celebrity influences fashion and then fashion critics and the general public spend time reviewing their outfits and adapting them to be wearable.  <i>Impact on identity</i> – educating consumers on the meaning of fashion is done by the celebrities' way of wearing the product and their continuous change and updating.	<i>Media exposure / likes level</i> – celebrity is distinctive, an arbiter of taste in style and public opinion. Celebrity endorsed lines enhance customer retention as consumers aspire to be like the celebrity in question. Likes 250,000-3m  <i>Celebrity fashion innovation level</i> – celebrity shapes and influences fashion trends.  <i>Celebrity inspiration level</i> – celebrity seen as aspirational examples and archetypes. Their fashions have the power to inspire and educate.  <i>Fashion adoption level</i> – celebrity fashion products are regarded as high involvement and are adopted. Use of Social media allows the celebrity and their current fashion trends to be infographic.  <i>Impact on identity</i> – fashion consumers want to access the fantasy life of the celebrity and their fashions.	<i>Media exposure / likes level</i> – celebrity strengthens their fans' loyalty and bring awareness to themselves by eliciting positive emotional responses from the public (Rindova et al., 2006). Likes -3m and over.  <i>Celebrity fashion innovation level</i> – celebrity is a high-level fashion innovator who drives the total fashion look which is accessories, makeup and hairstyles.  <i>Celebrity inspiration level</i> – celebrity fashions influencing and educate consumers heavily through brands, fashions, styles, and images of the celebrity as they are effective in getting individuals to experience pleasures.  <i>Fashion adoption level</i> – celebrity fashion incites consumer purchases to be adopted as they are closely connected to sentiments of self-image, social status and cultural identity (Fairhurst et al., 1989). <i>Extreme high involvement. Global recognition.</i>  <i>Impact on identity</i> – celebrity becomes a global fantasy, an ideal construct, a 'mirror' reflection which resonates with deep affection or emotional meaning. Dubois and Paternault (1995), refer to this need as the 'dream formula' where awareness, imagination and fantasy lead to self-styling and purchase. Their fantasy lifestyles influence the consumer's natural human craving to have beautiful things, to feel beautiful, be important and recognised. This is as a result of a consumer's own self-fantasy and their dreaming about owning, wearing and/or acquiring replicas of catwalk looks or celebrity couture fashions.
	<b>Celebrity Trend Example</b>	Tom Hanks - not a fashion figure but uses social media for tweeting. His first ever tweet was "Testing...testing...Is this thing on??"	-Kate Middleton – Quintessentially British and bringing British designs to the forefront. -Change in fashion- 80's Slogan T-shirt due to - Frankie goes to Hollywood "RELAX". -Kendall Jenner-Future trendsetter  -David Beckham- Well known and seen as a fashion icon. He resembles a sign of quality and his products and brands are a means of identification and are distinctive.	-Gigi Hadid with Hilfiger – YouTube Gigi and friends are on the beach, skateboarding/dancing having fun. Gigi being a young 21-year-old fits in the target demographic, displaying how hip and trendy the clothing brand is. -David Bowie - A fashion icon, admired by many as he contributed towards fashion. The infographic form includes information about the celebrities who are on social media e.g. Justin Bieber, Taylor Swift.	-One of the most adroit figures is Madonna who has invented so many new identities to promote her musical style. -Kim Kardashian West who has over 99 million followers on Instagram, "Ms. Kardashian West has built her career and empire on social media. Her appeal online is down to one major thing, 'showing up'. -Amy Winehouse became an identity with her trademark 60's dresses and tattoos which made her a distinction and stand out. She impacted on society and her fashions have become embedded in to culture and are viewed as more long-term.



### **6.6.5 The Fashion Celebrity Impact ‘Human Fashion Brand Model’ Need Theme Levels.**

The information on understanding why people choose to adopt a celebrity inspired fashion product and how they feel its personality somehow corresponds to their own is important to understand (section 1.4). Celebrities in their quest for fame, ultimately want to increase their fame and longevity, together with their provocative use. They create an impact through media exposure and recognition of their identity and fashions. Section 1.1 and 2.5.4.1 illustrate how a strategic media campaign can have an effect on the acceptance of the celebrity and their fashions.

**Media exposure / likes level** – Some celebrities are not purposely interested in a social media following and an increase in traffic of followers liking them. However, for some it becomes a matter of survival and a continuous need to hunt for attention (Forbes, 2016).

**Celebrity fashion innovation** – Celebrities are seen as influential and within the ‘Human Fashion Brand Model’ there are categories of how active they are at communicating their profile through likes and followers on social media. At a high level they become fashion leaders that influence people through their individual manufactured style and offer the latest offerings as they are the earliest visual communicator of a new style.

**Celebrity inspiration level** – The celebrity brand starts to have a personality and due to social media becoming popular, it allows a closer look at a celebrity’s everyday life, what they look like, how they act and what they do?

**Fashion adoption level** – Celebrity fashion innovations are used in both high price point fashion and diffused to lower price points (K., Fiore, & Hyejeong, 2013).

Consumers follow the fashion celebrities' affordable styles and want to incorporate them in their everyday lives and adopt them.

**Impact on identity** – Part of the secret of the success of fashion celebrities in terms of the viewpoint of fashion consumers is how much they can interact with the fashion celebrities' lifestyle. What some fans want is to pursue the lifestyle of their favourite celebrity as they are curious as to how they live and what they wear so they can live out their dreams through them.

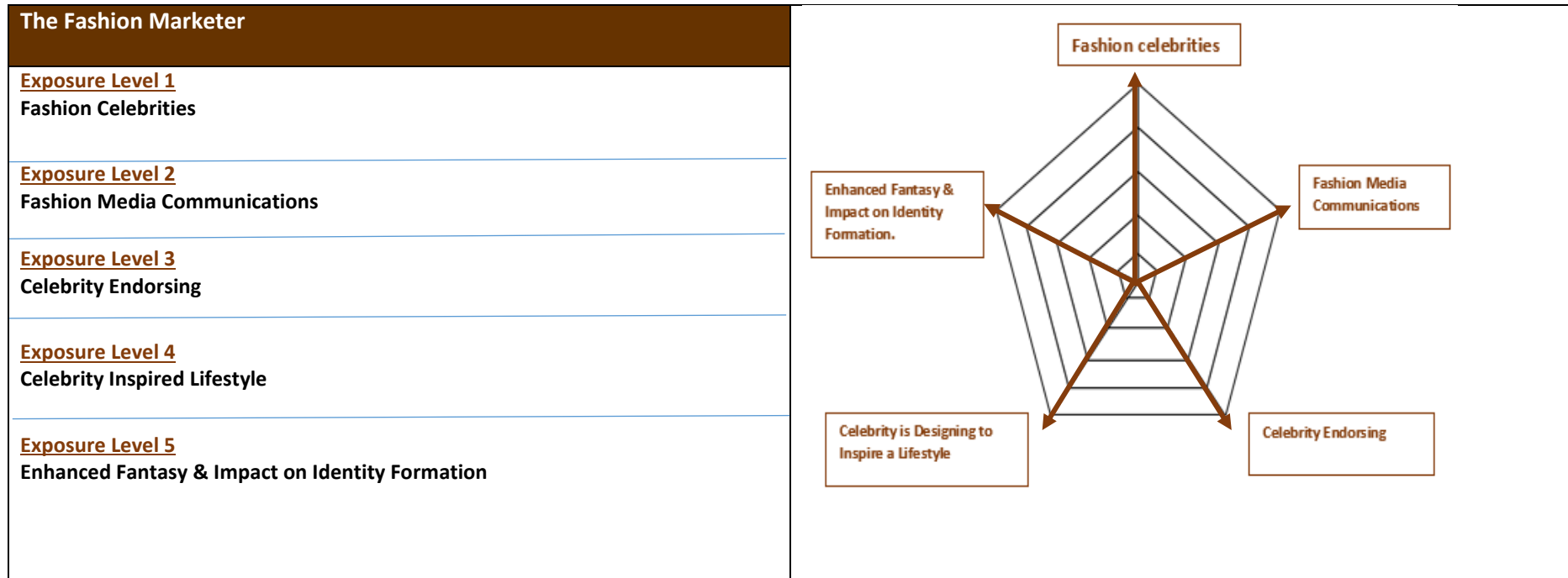
**Fashion Celebrity Impact Factor Benefits:**

- Identifying there are fashion fads and long-term fashions of celebrities.
- The celebrity's level of fame is also based on their activity in fashion communications.
- Levels of diffusion of the celebrity's fashions and the adoption groups of fashion consumers.
- Although celebrities such as David Beckham can help endorse / launch fashion brands. The model has the ability to encompass and recognise what he is doing and what he can do and displays it as levels 1-5.
- Fashion innovations by the use of a celebrity can be instant or over a period of time. Celebrities such as Pharrell wearing a hat can improve sales but within three months the trend may stop. Whereby, Kim Kardashian West wearing tight clothes and all white may last longer but doesn't mean it had a different impact when first worn.
- Celebrity fashion impact through the use of visual images.

Figure 6.10 Fashion Celebrity Marketer Exposure Factors &amp; Sub -Factors

## The Fashion Marketer

“Fashion starts and end with the consumer” (Gianpaolo Vignali, 2009)



# The Fashion Marketer

Figure 6.11 Fashion Celebrity Marketer Exposure Factors & Sub-Factors **Celebrity fashion + Need of the fashion consumer = Exposure for fashion marketers**

Exposure	Exposure <u>level 1</u>	Exposure <u>level 2</u>	Exposure <u>level 3</u>	Exposure <u>level 4</u>	Exposure <u>level 5</u>
	Fashion celebrities	Fashion media communications	Celebrity is endorsing.	Celebrity is designing to inspire a lifestyle	Enhanced fantasy and impact on identity formation
<p>The celebrity's exposed media image and public self is how marketers promote and communicate their fashions to consumers. This is done from the celebrity's transformation and continuous developments of their fashion profile, glamour, self-branding, media appeal, reach and intensity.</p> <p><b>Celebrity Fashion Trend Appeal Example</b></p> <p>Luxury does not mean instant access to the masses. Intensity is based on the different levels of fashion.</p>	<p><i>Exposure level – celebrity is not showcased for their fashions</i></p> <p><i>Celebrity profile attractiveness – celebrity not really focussed on new fashion trends.</i></p> <p><i>Celebrity fashion collaborations –fashion consumers do not aspire to the celebrity's fashion.</i></p> <p><i>Market levels of fashion brands – celebrity doesn't work with fashion brands.</i></p> <p><i>Celebrity fashion promotion using marketing tools and media channels– celebrity has little or no activities to promote their fashion and are late style adopters for marketers.</i></p>	<p><i>Exposure level – celebrity holds the desire for their fashion and style to be accepted by marketers.</i></p> <p><i>Celebrity profile attractiveness – celebrity aware of attention and is building on an emergent fashion promotional strategy</i></p> <p><i>Celebrity fashion collaborations –fashion consumers take inspiration from celebrities they admire.</i></p> <p><i>Market levels of fashion brands –low to value market (Primark and Matalan).</i></p> <p><i>Celebrity fashion promotion using marketing tools and media channels– celebrity holds the desire to promote their fashion and latest trends. They may be involved in short promotional activities.</i></p>	<p><i>Exposure level – marketers use the celebrity's embodiment of classic and glamorous approach to style.</i></p> <p><i>Celebrity profile attractiveness –marketers aware of attention and build a fashion promotional strategy.</i></p> <p><i>Celebrity fashion collaborations –celebrity endorses fashion lines for a fashion company / brand e.g. Kate Moss with Topshop.</i></p> <p><i>Market levels of fashion brands – mass market High-street (H &amp; M and New Look).</i></p> <p><i>Celebrity fashion promotion using marketing tools and media channels– celebrity is active and their fashion consumer are fashion enthusiasts that purchase magazines because the celebrity is exposed in them e.g. Grazia and Glamour.</i></p> <p><i>Celebrity endorses designs exclusively.</i></p>	<p><i>Exposure level– celebrity is a fashion socialite they are essentially exposed by marketers for being famous and watched for their style choices.</i></p> <p><i>Celebrity profile attractiveness– celebrity endorses fashion products on social media and other platforms.</i></p> <p><i>Celebrity fashion collaborations –fashions lines are designed with celebrities' that are a high-level global fashion influencer exclusively by global organisations for a celebrity.</i></p> <p><i>Market levels of fashion brands –mid-level mass market High-street (Topshop, M&amp;S and River island).</i></p> <p><i>Celebrity fashion promotion using marketing tools and media channels–celebrity uses several marketing communication tools to target their fashions and lifestyle to fashion consumers with information and entertainment combined called 'infotainment'.</i></p>	<p><i>Exposure level – marketers recognise the celebrity is a persuasive instrument in influencing the mass media on the body image and socio-cultural factors.</i></p> <p><i>Celebrity profile attractiveness –celebrity is seen as a fashion icon and brand empire. Celebrity holds characteristics such as being a fashion leader, attractiveness and an extraordinary lifestyle.</i></p> <p><i>Celebrity fashion collaborations –celebrity markets their fashion with luxury fashion brands. They are A-list actors, musicians and entertainment stars.</i></p> <p><i>Market levels of fashion brands – high end street brands (All saints and Karen Millen). Luxury brands – Ready to wear and couture e.g. marc Jacobs, Dior and Chanel. Celebrity becomes metamorphosed in to brands.</i></p> <p><i>Celebrity fashion promotion using marketing tools and media channels– the celebrity is a brand and a means of identification for the fashion brand and are distinctive. These celebrities are fashion innovators and their consumers and fans follow their fashions an emotional connection to the fashion consumer for the marketer.</i></p>
		<p>Examples of market exposures:</p> <ul style="list-style-type: none"> <li>-Social media (internet) exposure.</li> <li>-Gossip magazines.</li> <li>-Soap TV stars</li> <li>-Reality stars</li> <li>-YouTube Vloggers.</li> <li>-ASOS (online retailer whose fashions emulate celebrity fashion).</li> <li>- Newspaper and radio exposure.</li> </ul>	<ul style="list-style-type: none"> <li>-Kate Moss endorsing with Topshop – (£3 million) as she was a globally recognised model.</li> <li>-Adidas with David Beckham.</li> <li>-H &amp; M and Topshop with celebrities.</li> <li>-Beyoncé Ivy Park with Topshop.</li> <li>-Drake with Nike.</li> <li>-Stella McCartney and GAP kids</li> <li>-Social media / blogs and Vloggers.</li> <li>-Celebrity magazines</li> <li>-Kendall Jenner with Estee Lauder.</li> </ul>	<ul style="list-style-type: none"> <li>-Celebrity in fashion magazines (e.g. Vogue, Grazia, GQ and Elle) and are global players for the fashion conscious.</li> <li>- Will launch own lines and design e.g. Rhianna with River Island. Rhianna and Kylie Jenner with Puma.</li> <li>-TV- Highly targeted satellite channels such as MTV and ENews to show fashions (Emma Watson and Burberry).</li> <li>-PR</li> <li>-Mass markets low-Retail high street stores and mass markets high- Luxury brands / A-listers.</li> <li>-Consumers want to self-enhance through up to date aspirational trend information that celebrities are embracing.</li> </ul>	<ul style="list-style-type: none"> <li>-The internationalisation of the celebrity and their fashion.</li> <li>-A brand champion as an endorser (Kardashian-Jenner's).</li> <li>-Celebrity becomes the brand.</li> <li>-Burberry – David and Romeo Beckham.</li> <li>-Madonna and Louis Vuitton have become synonymous.</li> <li>-Cinema advertising – Chanel with Nicole Kidman.</li> <li>-Outdoor ambient media – Billboards.</li> <li>-Social media /luxury brand marketing/ content websites/ brand endorers.</li> <li>-Press releases/sponsorship/red-carpet events/fashion shows/ smart technology.</li> </ul>

### **6.6.6 The Fashion Marketer ‘Human Fashion Brand Model’**

#### **Exposure Need Theme Levels**

There has been a rise and dominance of social media sites (section 3.2), such as Instagram and Twitter, suggesting that continual exposure of celebrities has an impact on individuals, their aspirations and their sense of identity; especially in terms of how they behave and how they should look (section 3.2, 3.2.1, 4.2.4 and 4.2.5). These types of exposures of fashion celebrities allow fashion consumers to connect with those fashion celebrities they feel best represent them. Marketers exploit their exposure as it lets media position celebrities and have a platform and to show their fashions. This allows them to interact with their fan base and share their lives with the world (section 1.1, 2.1, 2.2, 2.5, 2.5.1, 3.1, 3.3, 4.1 and 4.2.3).

**Exposure level** – At level 5, the celebrity is famous and their exposure level is high, showcasing their fashions and they are identified as a sign of quality. The level 5 celebrity has built and strengthened their own personal brands through mass strategised exposure in media and also through social media.

**Celebrity profile attractiveness** – Exposure allows the celebrity to hold a strong attractive and impressive power to pursue to target the audience; at level 1 the celebrity is not really focused on new fashion trends, however at levels 3, 4 and 5 as seen in section 2.5.1, the celebrity illustrates their likeliness, fashion, attractiveness, glamour, novelty, consumption and trust by their congruency with a brand.

**Celebrity fashion collaborations** – Fashions have been influenced by popular culture and since the classic Hollywood era designers and brands have collaborated with social celebrities to expose their fashion designs to fashion consumers who

aspire to be like them and to celebrity fashion emulate (section 1.1.4, 2.5.1 and 3.5.7.6). Names such as Ralph Lauren, Tommy Hilfiger, Versace and Armani have opened up doors for celebrities to launch their own fashion styles (section 3.3.1.2); and most recently Virgil Abloh with Louis Vuitton and Kanye West with Adidas. Others have followed and today it is common for A-list celebrities to be featured in marketer's high street campaigns.

**Market levels of fashion brands** –These market levels as explained in section 2.4.1, are to segment fashion celebrities into groups in which there are 3 main levels: namely, haute couture, designer wear and street fashion or mass markets for fashion consumers. At level 1 the celebrity doesn't work actively with fashion brands, however, at level 5 the celebrity is a fashion innovator such as David Beckham. There are other examples such as the Kardashians- Jenner's (section 1.2, 2.5 and 2.1) and now on the high street there is Rita Ora with Adidas, Rihanna with Vogue/River Island (section 2.5.1) and Pharrell at Gstar (section 3.5.7.7).

**Celebrity fashion promotion using marketing tools and media channels** – Marketers need to understand that designs are built on the image of the celebrities they use (section 3.3). We live in an era of celebrity collaborations /ambassadors (section 3.3.1.4.) and they are one of the most comprehensive use of exposure in fashion advertising. The celebrity has little to high level of activities to promote their fashions. At level 1 they are seen as late style adopters, and at level 5 are seen as innovators of fashion (section 3.5.7.6).

### **Exposure Factors Benefits:**

More and more people use celebrities as an entirety of what they do and for their image and brand and fashion celebrity marketers need to choose wisely who their celebrities are and need statistics on how they can increase sales. Choosing the right celebrity is an intrinsic choice as a celebrity in one day can ruin a brand completely. This can be seen with the celebrity Daniella Westbrook (section 3.4).

- Important to understand the symbiotic interrelationship between the symbionts as consumers emulate their behaviour and they do have an effect on a brands image (section 1.1 and 1.3)

Celebrities are able to generate mass income for themselves and the more money means more exposure and fame. Celebrity fashions are important for fashion celebrity marketers because they allow an understanding of how much outreach the celebrity will get and the following:

- Have a high impact.
  - Have a Quick impact.
  - Have monetary value.
  - Have information on the cost of fashion and a fashion celebrity.
  - The time to market.
  - The reach and diffusion spread of celebrity fashion innovations.
  - If a celebrity fashion is a trend, fashion or a fad.
- How Fashion bloggers, vloggers and influencers are now becoming celebrities and how their banner ads can generate large amounts from advertising.

- Information on the groups' and ages (people who want to dress like celebs, does this influence affect different age groups?) (section 3.3.1)
- Changes in the links between the designer and muse.



Figure 6.12 Fashion Celebrity Marketer Endorsement Factors &amp; Sub-Factors

## The Fashion Marketer

“Fashion starts and end with the consumer” (Gianpaolo Vignali, 2009)

### The Fashion Marketer

Endorsement Level 1  
Selection of a Celebrity Endorser

Endorsement Level 2  
Endorsement Level Fit

Endorsement Level 3  
Explicit and Implicit Endorsements

Endorsement Level 4  
Fashion & Social Media Marketing

Endorsement Level 5  
Human Fashion Brand Promotion

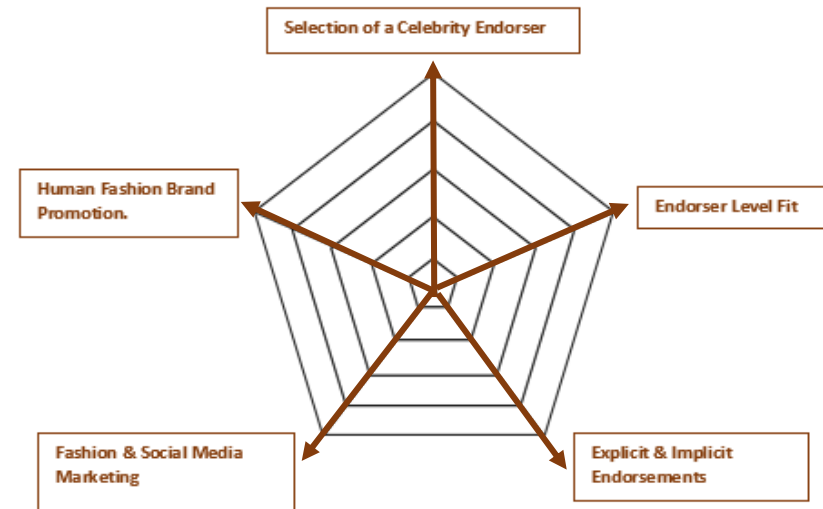

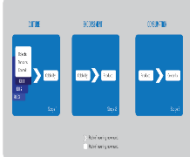


Figure 6.13 Fashion Celebrity Marketer Endorsement Factors &amp; Sub-Factors

# The Fashion Marketer

**Celebrity fashion + Need of fashion consumers = Exposure by marketers**

<b>Endorsement</b>	<b>Endorsement <i>level 1</i></b>	<b>Endorsement <i>level 2</i></b>	<b>Endorsement <i>level 3</i></b>	<b>Endorsement <i>level 4</i></b>	<b>Endorsement <i>level 5</i></b>
<p>Celebrity endorsements have the potential to transform a brand.</p> <p>From a marketer's perspective celebrities are chosen based on their appeal to a mass or specific market and their recognition. A fashion is not just about a product but rather about how they are marketed and sold with a brand image in order for it match a consumer's lifestyle.</p>	<p><b>1</b></p> <p><b>Selection of a celebrity endorser</b></p> <p><i>Brand match / congruence</i> – C- D list celebrities used.</p> <p><i>Celebrity endorsement level</i> – a short stint by celebrities.</p> <p><i>Celebrity endorsement pay</i> – usually gifting and/or none or relatively moderate payment for the celebrity</p> <p><i>Transference</i> – short term and not long lasting.</p> <p><i>Celebrity endorsement influence level</i>– local promotions in store to target consumers on how they look and feel. The images of the celebrity become associated with the products through endorsement.</p> 	<p><b>Endorsement level 2</b></p> <p><b>Endorsement level fit</b></p> <p><i>Brand match / congruence</i> – celebrity endorsers measured by how they exert their fashion influence on the consumer through 'perceived attributes such as expertise, trustworthiness, familiarity, likeability and attractiveness.</p> <p><i>Celebrity endorsement level</i> – celebrity is a testimonial used by marketers because the celebrity is socially prominent.</p> <p><i>Celebrity endorsement pay</i> – celebrity is paid a notable sum.</p> <p><i>Transference</i> –celebrity has fashion trends which fashion consumers want to follow.</p> <p><i>Celebrity endorsement influence level</i>– celebrity is enduring and offers the public new styles and fashion-forward variations in high street stores.</p> 	<p><b>Endorsement level 3</b></p> <p><b>Explicit &amp; implicit endorsements</b></p> <p><i>Brand match / congruence</i> – attractive celebrity images reinforce an ideal that fashion marketers match with fashion brands.</p> <p><i>Celebrity endorsement level</i> – implicit endorsement is where a celebrity lays out a basic skeleton of information on the product and then leaves it to the customer to make the final decision of purchase. Explicit endorsement is when fashion consumers are more likely to believe that the celebrity is endorsing the product because he/she believes in the product and the company behind it.</p> <p><i>Celebrity endorsement pay</i> – celebrity has a paid endorsement contract and given merchandise to wear.</p> <p><i>Transference</i> –celebrity endorses a brand linked to their profession e.g. Nike and athletes.</p> <p><i>Celebrity endorsement influence level</i>– celebrity and media become a creative force in shaping fashion and style for fashion consumers.</p>	<p><b>Endorsement level 4</b></p> <p><b>Fashion &amp; social media marketing</b></p> <p><i>Brand match / congruence</i> – celebrities whose fan base and fashion followers aspire to be like them in their fashions.</p> <p><i>Celebrity endorsement level</i> – celebrity has been matched with a fashion brand for a promotional strategy.</p> <p><i>Celebrity endorsement pay</i> – brand signs a celebrity to represent the label in a fashion advertising campaign.</p> <p><i>Transference</i> – celebrity endorsement strategy can be an effective way to differentiate among similar products, the meaning they attach are transferred to the consumer through consumption.</p> <p><i>Celebrity endorsement influence level</i>– celebrity has a clear and popular fashion image and the impact of the product is strong has broken international markets and affects fashion consumers.</p>	<p><b>Endorsement level 5</b></p> <p><b>Human fashion brand promotion</b></p> <p><i>Brand match / congruence</i> –A-list celebrities used to match the fashion brand and the fashion consumer has an insatiable desire to know the very latest on the celebrity circuit.</p> <p><i>Celebrity endorsement level</i> – celebrity fashion endorsement is part of the epitome of the celebrity at this level. Celebrity endorsements greatly expensive, however many advertisers continue to believe in their effectiveness. The endorsement is at the front of all marketing strategies so that consumers can make a visual connection.</p> <p><i>Celebrity endorsement pay</i> – celebrity is paid a colossal sum (millions) to endorse brands and have now become human fashion brands.</p> <p><i>Transference</i> – consumers are better able to identify products that are associated with celebrities; GAP has used Madonna, Missy Elliott, and Sarah Jessica Parker who added a new dimension to endorsements.</p> <p><i>Celebrity endorsement influence level</i>– global recognition, the famous celebrity faces capture attention and are processed more efficiently by the brain and are 'ordinary' faces. A confluence of media coverage on celebrity fashions increase awareness for fashion consumers. The image of the celebrity matches the identity of the brand he/she is endorsing. Beats by Dre' portable speakers are a fashion accessory that have been appearing in pop, hip-hop music videos, fashion advertisements and music videos include Lady Gaga, Miley Cyrus, Nicki Minaj and Britney Spears (Ortiz, 2014).</p>
<p><b>Celebrity Fashion Trend Appeal Example</b></p>	<p>-Kerry Katona &amp; Peter Andre for Iceland.</p> <p>-TV and Soap Reality stars</p> <p>-Car crash couture a feature of Grazia.</p>	<p>- Vloggers</p> <p>- Social Media</p>	<p>An example of explicit endorsement can be seen through Beyoncé's sponsorship deal with PepsiCo in 2012, worth approx \$50 million reach as one of the world's biggest female pop stars.</p>	<p>-Roger Federer with Nike.</p> <p>-Cristiano Ronaldo with Nike</p> <p>-Usain Bolt with Puma</p>	<p>A- List -Beyoncé, David Beckham, Justin Bieber, Kim Kardashian, Gerard Butler David Gandy. (At this level marketers are concerned with how much the celeb want the celebrity to be synonymous with the brand?)</p>

### 6.6.7 The 'Human Fashion Brand Model' Fashion Marketer Need Theme Levels

**Brand match / congruence** –Traditionally the celebrity would endorse a product and just give their face to it, whereas now, they become the product and the brand (section 1.1 and 3.3.1). Celebrity selection in endorsement is very important; how marketers select the right celebrity can shape or change a whole fashion business model (section 3.2.2.4 and 3.3).

**Celebrity endorsement level** – This can be short term level 1 to extensive at level 5. The aim here is to match the celebrity with the fashion brand and seek new ways so that the fashion celebrity can differentiate themselves (section 3.3.1). When a fashion celebrity endorses fashions/ brands on advertisements, consumers equate that product with the star quality of the celebrity with the potential to boost sales dramatically. Celebrities are also using new ways to endorse products such as social media which allows much more exposure and an insight in to their lives (section 3.2.1.2 and figure 3.2).

**Celebrity endorsement pay** – Endorsements allow marketers to understand the market reach and value of celebrities and what their potential is. Most celebrities want to be at level 5 but marketers may only value their positioning to be at level 3 or 2 (Table 3.1).

**Transference** – Celebrity endorsement strategy can be an effective way to differentiate among similar products, the meaning they attach are transferred to the consumer through consumption. Hence, some celebrities endorse a brand linked to their profession e.g. Nike and athletes (figure 2.3 and figure 3.7).

**Celebrity endorsement influence level** – By using celebrity endorsements, the consumer receives a positive feeling of security and association since their idol is recommending the product. The assumption is made that it is a quality product. The images of the celebrities' become associated with the products through endorsement images (section 1.1, 2.5.1, 3.2, 3.3 and 3.3.1.3). Several marketer models and tools can be found in section 3.5. They are used either by a short endorsement stint at level 1, or on a global level awareness fashion celebrity campaign at level 5 for fashion consumers; by a confluence of media coverage through celebrity fashions (section 3.2, 3.3 and 3.3.1).

Figure 6.14 Fashion Consumer Need Factors &amp; Sub-Factors

## The Fashion Consumers Consumption and the Fashion Emulation of the Self

Successful celebrity fashion in commercial terms is based on providing what customers want (Lea-Greenwood, 2012).

People buy fashion products more for what they mean than for that literal utility (Le Bon, 2015).

### The Fashion Consumer

#### Need Level 1

Reference Group Identity

#### Need Level 2

Aspirational

#### Need Level 3

Influence

#### Need Level 4

Effects on Behaviour

#### Need Level 5

Self-Actualisation Using the Celebrity to Fashion Emulate

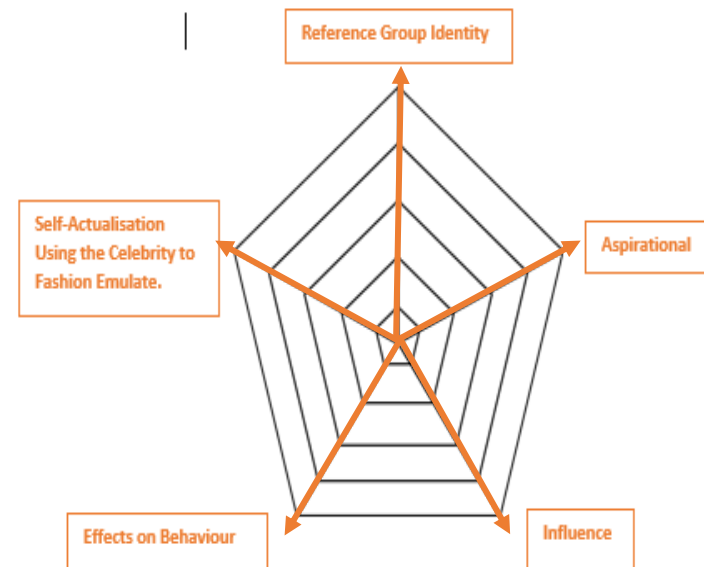



Figure 6.15 Fashion Consumer Need Factors &amp; Sub- Factors

The Fashion Marketer					
Celebrity Influence = Need					
Celebrities as Opinion Leaders	Need level 1 Reference group identity	Need level 2 Aspirational	Need level 4 Influence	Need level 4 Effects on behaviour	Need level 5 Self-actualisation using the celebrity to self-emulate
<p>The opinion leaders in this category are key members of society that are crucial in disseminating information on the latest fashion trends to the rest of the population, giving them a sense of belonging.</p> <p><b>Celebrity Fashion Trend Appeal Example</b></p>	<p><i>Need to identify with a reference group</i> – the need to wear clothes and shoes are more for necessity and functionality and not really for fashion or to follow a celebrity.</p> <p><i>Physiological need level</i> – consumer wears clothes for comfort and functionality.</p> <p><i>Affiliation need level</i> – consumer doesn't affiliate to fashion celebrities.</p> <p><i>Need for admiration/ esteem level</i> – consumer doesn't hold the need for society to admire what they wear.</p> <p><i>Using the fashion celebrity to self-emulate</i> – consumer isn't fashion conscious.</p>	<p><i>Need to identify with a reference group</i> – fashion consumer seeks structure and stability from following a celebrity.</p> <p><i>Physiological need level</i> – consumer wants to try new ways of their clothes looking different.</p> <p><i>Affiliation need level</i> – low-medium level affiliation.</p> <p><i>Need for admiration/ esteem level</i> – fashion consumer wants to look presentable.</p> <p><i>Using the fashion celebrity to self-emulate</i> – low-medium level of emulation</p> 	<p><i>Need to identify with a reference group</i> – fashion consumer holds a desire to follow the fashions and trends of their favourite popular celebrities.</p> <p><i>Physiological need level</i> – fashion consumer clothes themselves to dress towards addressing a particular audience.</p> <p><i>Affiliation need level</i> – fashion consumer looks to identify with fashion celebrities and their lifestyle through all aspects not just fashion.</p> <p><i>Need for admiration/ esteem level</i> – wants to be seen and noticed for their fashion.</p> <p><i>Using the fashion celebrity to self-emulate</i> – fashion consumer wants to conform to the fashion celebrity as they connect to them.</p>	<p><i>Need to identify with a reference group</i> – fashion consumer has a strong need to follow the fashions of celebrities.</p> <p><i>Physiological need level</i> – need up-to-date fashion clothes which are used to show an image. They feel like they must look and behave certain way.</p> <p><i>Affiliation need level</i> – fashion consumer belongs to a group or celebrity reference group because the individual has a trust and acceptance with them and their fashion style.</p> <p><i>Need for admiration/ esteem level</i> – fashion consumer wants to be seen as fashionable by their personal reference groups.</p> <p><i>Using the fashion celebrity to self-emulate</i> – fashion consumer loves to fashion follow celebrity and uses their fashion styles to improve their own self presentation. They are up to date on trends and feel great wearing what they do.</p>	<p><i>Need to identify with a reference group</i> – a high level the fashion consumer looks to fashion opinion leaders as they are innovative, are trendsetters, interesting and knowledgeable about fashion.</p> <p><i>Physiological need level</i> – highly fashion conscious the fashion consumer wears to show their fashions.</p> <p><i>Affiliation need level</i> – facilitated by mass advertising and pressure to be like their favourite fashion celebrities. A human response is instigated and a desire to conform to the celebrity.</p> <p><i>Need for admiration/ esteem level</i> – fashion consumer feels that they must have what the latest fashion that their favourite celebrity is wearing as it is a luxury status for them.</p> <p><i>Using the fashion celebrity to self-emulate</i> – the celebrity at this level fulfils a personal gap within the consumer. The fashion consumer loves and needs to have everything they have; their style, image and what they stand for. The identity of the fashion celebrity matches the fashion consumer and they want to use them to emulate, that's why they follow them. They fulfil multiple which are related the consumers real or aspirational identity /personality or lifestyle in which celebrities are playing a role in helping fans that consume their fashions define and accentuate who they are and what they want to be.</p>
			Consumers want to associate with someone they connect with (For example Towie stars have mass appeal but are D-listers).	"I love the outfits and shoes Kim wore".	Alicia Vikander / Kendall Jenner / David Gandy / Ryan Reynolds/ Idris Elba/ Jessica Alba / Kim Kardashian / Gigi Hadid / Victoria and David Beckham/ Beyoncé / Kate Moss.

### **6.6.8 The Fashion Marketer Need ‘Human Fashion Brand Model’ Need Theme Levels**

Celebrities endorse many different types of products that their fans also like to use to be like them (section 1.1, 1.4, 2.2, 2.4 and 3.3). They are an aspirational reference group to which an individual holds a need and wishes they belong to (section 1.2, 1.4 and 4.1). Typically, they are made up of role models or idolised figures (section 1.4, 2.2 and 4.2.5.3) that are admired and respected. The consumer’s reference group holds a strong influence on their buying behaviour, but this may not be the case for everyone and this is illustrated on the model. The implications of this for marketers are that they should consider the different types of reference groups and how these influences overlap and interact with each other.

**Need to identify with a reference group** – Many consumers feel that by wearing particular fashion clothes it positively enhances the interactions we have with others. The most obvious way in which imitation occurs, is through the use of products that the consumer believes their role models also uses and approves of.

**Physiological need level** – Consumers feel like the need to conform as they are motivated by desires to preserve or enhance self-esteem (section 4.2.5 and Table 4.1). A physical bond is made with a product through its use, but also forms a psychological bond that can positively or negatively affect one’s perception of the self (section 1.1, 1.1.4 and 3.5.1).

**Affiliation need level** – At level 1, an individual could have a negative to non-expectation when using celebrity fashion products in comparison to level 5, whereby a consumer would have positive expectations when using celebrity fashion brands. Therefore, if an individual admires an aspirational figure such as a celebrity

as they compare them in essence to their actual self (i.e. what they are) with their ideal self-i.e. which is what they want to be (section 4.2, 4.2.1, 4.2.4, 4.2.5.1, 7.3 and Table 4.1). Neuroimaging studies have shown that when some individuals view a well-known fashion brand e.g. Zara and a particular fashion celebrity, the brain responds in a similar way to when viewing something which activates reward/pleasure centers such as the orbitofrontal cortex (section 1.1.4 and 1.8).

**Need for admiration / esteem level** – Fashion celebrities influence purchasing because the consumer feels the need to use them as an act of social comparison (section 2.4 and 2.5.1). In Goethals study (1986), it suggests that individuals compare themselves to others, such as celebrities as a means of self-evaluation.

**Using the fashion celebrity to self-emulate** – Here the consumer feels that the fashion celebrity that they follow holds a value-expressive influence on their purchasing behaviour (section 1.4, 2.5.1, 2.5.4.1 and 4.2.5.1) because they are someone who they would like to emulate and they advertise products that are fashionable and stylish (Park & Lessig, 1977).

Celebrities are used to promote the sales of products because their presence results in motivating consumers to reach their ideal-self and are particularly effective at stimulating the natural tendency towards imitative behaviour (section 4.2.5.1) and by doing so, they prime the consumer to behave in a certain way (i.e., to purchase and endorse products).



Figure 6.16 Fashion Consumer Identification Factors &amp; Sub - Factors

## **The Fashion Consumers Consumption and the Fashion Emulation of the Self**

Successful celebrity fashion in commercial terms is based on providing what customers want (Lea-Greenwood, 2012).

People buy fashion products more for what they mean than for that literal utility (Le Bon, 2015).

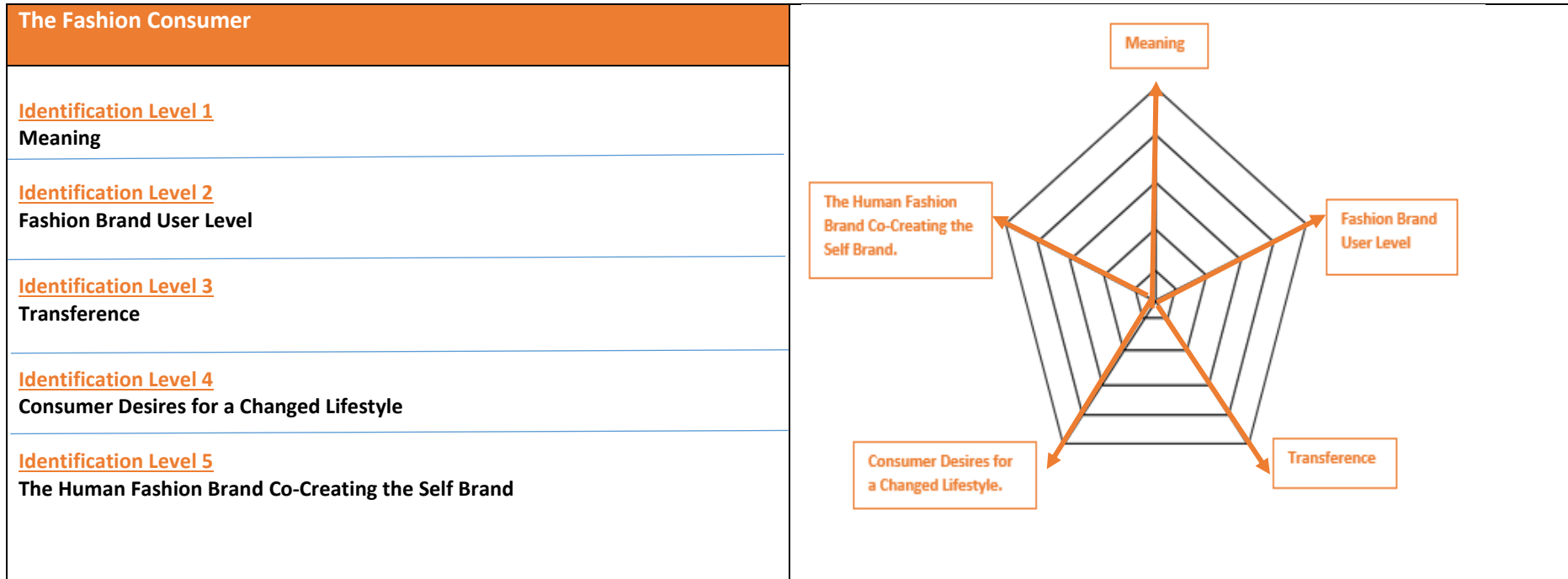


Figure 6.17 Fashion Consumer Identification Factors &amp; Sub- Factors

The Fashion Consumer					
Fashion Identification					
<b>The Meaning of Fashion and Self – Identity.</b>  Fashion consumers seek self-expressive meaningful values from the fashions of the celebrities they like and taking influences from their clothing is a method of announcing their own individual identity.  <b>Celebrity Fashion Trend Appeal Example</b>	<u>Identification level 1</u>	<u>Identification level 2</u>	<u>Identification level 3</u>	<u>Identification level 4</u>	<u>Identification level 5</u>
	Meaning	Fashion Brand User Level	Transference	Consumer Desires for a Changed Lifestyle	The Human Fashion Brand Co-Creating the Self-Brand
	<p><i>Meaning of celebrity fashion clothing to the consumer</i> – clothing is functional and has a basic meaning.</p> <p><i>Celebrity fashion impact on fashion consumer identity</i> – minimal impact or none.</p> <p><i>Emotional attachment level</i> – no attachment towards fashion or celebrities.</p> <p><i>Consumption level</i> – pays basic prices for their clothing which are not seen as fashionable.</p> <p><i>Emulation impact</i> – consumer doesn't want to emulate fashions of celebrities.</p>	<p><i>Meaning of celebrity fashion clothing to the consumer</i> – consumer wants to identify with fashions and trends.</p> <p><i>Celebrity fashion impact on fashion consumer identity</i> – consumers are exposed to mass advertising and are using fashion and celebrities to self-express themselves</p> <p><i>Emotional attachment level</i> – consumer views celebrity fashion appealing and is influenced by them.</p> <p><i>Consumption level</i> – consumer will spend money to be noticed as fashionable amongst own reference groups.</p> <p><i>Emulation impact</i> – low-medium level of emulation impact of fashion celebrities.</p>	<p><i>Meaning of celebrity fashion clothing to the consumer</i> – fashion has a meaning to the day to day life of the fashion consumer.</p> <p><i>Celebrity fashion impact on fashion consumer identity</i> – consumer views the celebrity as an aspirational fashion figure.</p> <p><i>Emotional attachment level</i> – consumer assigns meaning to the celebrity and desires to identify with their idealised fashions.</p> <p><i>Consumption level</i> – consumer will pay money to get the right fashion and look that represents a celebrity.</p> <p><i>Emulation impact</i> – active in seeking to emulate and holds fashion celebrities in high regard.</p>	<p><i>Meaning of celebrity fashion clothing to the consumer</i> – high-level meaning for clothing in the consumers life to be fashionable.</p> <p><i>Celebrity fashion impact on fashion consumer identity</i> – fashion consumer seeks to imitate celebrity looks.</p> <p><i>Emotional attachment level</i> – has a high emotional attachment to one or many celebrities and wants to look like them.</p> <p><i>Consumption level</i> – fashion consumer's purchasing is high and determined by the interaction of the buyer's personality and the image of the celebrity.</p> <p><i>Emulation impact</i> – fashion consumer vigorously wants to connect to the fashions of the celebrity.</p>	<p><i>Meaning of celebrity fashion clothing to the consumer</i> – A new level and need of understanding clothing the fashion celebrity wear is driven by media and advertising.</p> <p><i>Celebrity fashion impact on fashion consumer identity</i> – The celebrity means something to the consumer and they adopt and imitate the fashions and looks of them.</p> <p><i>Emotional attachment level</i> – fashion attachment to the celebrity becomes so important in the role of the consumers life that it becomes part of their extended self and forms their identity and the consumer thus visually looks like the celebrity through their emulation but also becomes the celebrity through mannerisms and rates them self on the celebrity.</p> <p><i>Consumption level</i> – much of the fashion consumes life, specifically purchasing can be attributed to the desire to improve presentation and desirability from fashion celebrities.</p> <p><i>Emulation impact</i> – at this level there are elements of 'dream formula' purchasing where consumers take their individual self-fantasies and hold a strong need to imitate. Their ultimate dream is about owning, wearing and – or acquiring replicas of catwalk looks or celebrity couture fashions. Level of imitation is high. This consumer looks for celebrity products for status, needs and a relationship to embrace, attach and belong to for their imagined intimacy with their celebrity.</p>
	Consumer doesn't feel the need to look at fashion celebrities.	Consumer is fashion conscious and holds the desire to look different and imitate fashions from high street.	Fashion consumer actively fashion follows celebrities.	Fashion consumer looks towards being fashionable and emulating.	Imitation level high David Beckham Kim Kardashian Jenner Sisters Hadid Sisters

### **6.6.9 The Fashion Consumer Identification ‘Human Fashion Brand Model’ Need Theme Levels**

The ability of a celebrity’s influence on consumer purchasing behaviour comes not only from how they look or how they are, but rather, from the consumer’s ability to identify with or relate to them. “Celebrities earn mass income from endorsements and this is why they actively seek such opportunities... these images are a function of the inferences that consumers make based on the knowledge that they have about the celebrity” (Keller, 1993). This 3-way celebrity fashion marketing can be seen in the model and can be analysed by what fashion a celebrity wears and which types of fashion shops they go to and at what level the fashion consumer wants to imitate the fashion of the celebrity (section 2.5, 4.2, 4.2.1, 4.2.4, 4.2.5.1, 7.3 and Table 4.1).

**Meaning of celebrity fashion clothing to the consumer** – Consumers take meanings from celebrity fashions and look at fashion celebrities as brands themselves and not as just endorsers (section 1.4).

**Celebrity fashion impact on consumer identity** – Fashion celebrities are individuals that consumers compare themselves to and they can influence how a consumer perceives a product, e.g. as an informational influence by affecting what the consumer values and how they aspire to be (section 1.2, 1.4 and 3.1).

**Emotional attachment level** – For some consumers, depending on their personality and social impact they may purposely opt to become level 5. At this level they aspire to behave and look like fashion celebrities and hold a strong desire for emulating the fashion celebrity (section 2.2, 3.5.7.7 and 4.2.4).

**Consumption level** – Subsequently, if the fashion celebrity wants to target the masses, they can work with high-street fashion companies (section 2.5) and fast fashion to create a fad allowing consumption by consumers more accessible and affordable. Another factor to consider is a fashion celebrity can also target luxury brands, not targeting the masses [consumers] but a purposeful select group of consumers instead. This positioning can be seen in the fashion marketer endorsement model level 4 which designates the market levels of celebrity fashion brands (section 3.3.1).

**Emulation impact** –The model illustrates at a high level; this means for the fashion consumer information and access on everything that the fashion celebrity wears and how fast they can get it and what lengths they will go to? Whereas in comparison, a consumer at a low level 1 or 2, probably doesn't realise that they are taking some small influence or no influence (section 1.1, 1.4, 3.5.7.7 and 4.1).

## 6.7 Conclusion

This chapter presented the formation and development of the ‘Human Fashion Brand Model’ and explained how “in effect, celebrities can display the same elements that constitute a brand and, therefore, are viable as human fashion brands” (Seno & Lukas, 2007). Chapter 2 described the celebrity and their effectiveness in endorsing and promoting fashions as a coercive force in shaping the identity of fashion consumers. Chapter 3 identified the growing need for celebrity marketers to measure celebrity fashion marketing with an analysis of existing models. Chapter 4 analysed the fashion consumer-self and the meaning and attachments individuals place on their reference groups and celebrities as opinion leaders in their consumption of human fashion branded products to create their own self-brand. The research methodology (chapter 5) was then used to assist in the model development which was the objective of this chapter in order to understand celebrity fashion factors and need themes entities and evaluated the impact on fashion consumers in the context of emulation in order to build on theory.

This chapter combined all the findings thus far in this thesis to develop a model that helps to assess the effectiveness of a ‘Human Fashion Brand Model’ which could:

- Measure the symbiotic relationship and effectiveness of fashion celebrities/ fashion celebrity marketers and how they create new fashion innovations.
- Analyse why fans/consumers purchase trends which their favourite celebrities are wearing.
- The positioning of fashion consumers who emulate fashion celebrities.
- The positioning of fashion celebrities and celebrity fashion marketers.
- Assess level of celebrity influence amongst fashion consumers.
- Monitor celebrities’ and their popularity levels.

- Fashion celebrity inspiration.
- Measure the purchasing of fashion consumer items with the intention to look fashionable and purposely imitate.
- Investigate why fashion consumers store messages of the fashion celebrity's idealised images of beauty and physical attractiveness and feel the desire to imitate them.
- The impact of celebrity fashions on the fashion consumer and what constitutes as a successful fashion.
- That fashion celebrities can become human fashion brands and effectively become embedded in the consumer psyche.

The 'Human Fashion Brand Model' (section 6.2, 6.3 and 6.6), as discussed, is a positioning and assessment guide in celebrity fashion marketing to understand the symbiotic relationship and how they work together; with the view to promote a better interpretation of the key factors that fashion consumers have when emulating the fashions of celebrities. This was achieved from the key findings and through the literature reviews by the assimilating of theory into one model to theory build and demonstrate the varying complexities between the symbionts (chapters 2, 3, and 4). Currently the nature of the fashion industry means that companies do not have any form of documentation to tabulate performance or to understand the relationship of the symbionts/ stakeholders in the 'Human Fashion Brand Model.' As a theoretical model, it is not designed to be picked up and directly implemented at this stage but is primarily targeted at celebrities, designers and fashion marketers to assimilate theory. However, from it, celebrities/ endorsers, consumers,

academics and anyone interested in celebrity fashion emulation can understand that there is a relationship between the symbionts/ stakeholders. The ‘Human Fashion Brand Model’ is envisaged to be a guide for anybody interested in celebrity fashion marketing and can be further dissected to show how fashion is dictated in different age groups / religions / cultures and is designed as comprehensive; adaptable to any place or culture. This is because it doesn’t define what the style/ fashion is or who the celebrity is.

The ‘Human Fashion Brand Model’ allows greater levels of detail in order to thoroughly test its workability and efficiency in the field. As it is a completely new model, it does however come with uncertainties as to what extent such a model will contribute towards the use of analysing the celebrity, fashions, marketers/ brands and fashion consumers. Therefore, the following chapter 7 is proposed to validate the ‘Human Fashion Brand Model’ from the perspective of the symbiont interviewees to support the need of this research.

## **CHAPTER 7: VALIDATION**

### **7.0 Introduction & Background**

This chapter proceeds by critically reviewing the research findings in terms of validating the ‘Human Fashion Brand Model’ through a series of interviews to determine if there is a need for such a positioning model which measures capability/maturity in industry and if it capitulates all of the relationships between the symbionts in celebrity fashion emulation. Existing models identified in the literature reviews focus on aspects of the fashion celebrity such as endorsements, promotions or fashion marketing (chapter 3) but do not provide measures or guidance on assessing the relationship of the celebrity and fashion marketing, nor consider how fashion consumers are affected by the celebrity fashion emulation process. The development of the ‘Human Fashion Brand Model’ in chapter 6 cultivated the findings from the extensive literature to build theory (chapter 5), together with the researcher’s skills and expertise in industry into the model which highlighted factors, sub – factors and need theme levels.

#### **7.1.1 Interview Objectives**

The objectives of the semi-structured interviews can be summarised as follows:

- To validate and identify if the factors and need levels outlined in the ‘Human Fashion Brand Model’ are relevant in celebrity emulation fashion marketing in the context of the 3 symbionts.



- To gauge interviewees opinion on how fashion inspirations and their meanings are transferred, diffused, adopted and emulated by the celebrity fashion consumer.
- To seek how a 'Human Fashion Brand Model' which analyses the progressive stages of emulation of celebrity fashions will be useful in practice and assist by the opinion of the interviewees.
- To seek the participants views on any errors/ additions that can be used in the model that could improve it with their opinions.

### **7.1.2 Selection of Participants**

As stated, semi-structured interviews were advocated as the best strategy for discovery and to determine a need for a model (section 5.5 and 5.6). The questions which were derived from the literature review were discussed in 5.6.1 and appendix 2. Interviewees were then selected from a range of experience / involvement in celebrity fashion, celebrity fashion marketing and celebrity fashion consumption to validate the different extremities/ levels on the scales of the 'Human Fashion Brand Model'. In each of the 3 symbiont stakeholder groups (low level 1, mid-level 2 and high level 3; section 6.3 to 6.6) there are 7 symbiont factors, 35 sub factors with a 1 to 5 level (capability /maturity/ extremity) and 36 need levels (chapter 6 and appendix 2). These differing extremities/ levels 1-5 would ensure a broader range and depth of validation in each stakeholder group. Table 7.1 presents the specific selection criteria of the interviewees in each stakeholder group; making a combined total of 9 validation interviews. These were intentionally selected to gain the level, detail and depth necessary to validate the model.

Table 7. 1 Interviewee Criteria

Profession of Interviewee	Need Levels	Code	Criteria of Symbiont
<b>Fashion Celebrity</b> Influence Exposure Impact	Low level 1	1 FCb	Celebrity has minimal attention to media and influence on consumer fashion (Z-list). Limited local level. Fashion pusher with limited reach. Low level fashionability.
<b>Fashion Celebrity Marketer</b> Exposure Endorsement	Low level 1	1 FCm	Has used D & Z-listers or no celebrities for their marketing campaigns.
<b>Celebrity Fashion Consumer</b> Need Identification	Low level 1	1 FCn	Do not perceive that they emulate celebrity fashion; have little interest in fashion and adorned clothes for practicality.
<b>Fashion Celebrity</b> Influence Exposure Impact	Medium level 2	2 FCb	Celebrity is stylish but not identified for their fashion alone. Celebrity both pulls and pushes fashion through their existing work profile and their relationships with their fan base.
<b>Fashion Celebrity Marketer</b> Exposure Endorsement	Medium level 2	2 FCm	Celebrity has fashion trends which fashion consumers want to follow. Celebrity profile attractiveness – marketers aware of attention and build a fashion promotional strategy.
<b>Celebrity Fashion Consumer</b> Need Identification	Medium level 2	2 FCn	Physiological need level – consumer wants to try new ways of their clothes looking different and wants to be seen and noticed for their fashion.
<b>Fashion Celebrity</b> Influence Exposure Impact	High level 3	3 FCb	Celebrity fashion incites consumer purchases to be adopted. Celebrity is a high-level fashion innovator who drives the total fashion look which is accessories, makeup and hairstyles.
<b>Fashion Celebrity Marketer</b> Exposure Endorsement	High level 3	3 FCm	Always uses celebrities in their fashion campaigns usually the ones that are very high-profile.
<b>Celebrity Fashion Consumer</b> Need Identification	High level 3	3 FCn	Has a need to identify with a reference group – (high level) the fashion consumer looks to celebrities (fashion opinion leaders) because they are innovative, are trendsetters, interesting and according to them are knowledgeable about all fashion.

### 7.1.3 Interview Schedule & Practical Problems

Initially the researcher found it difficult to obtain available and relevant interviewees within celebrity fashion marketing, and a particular obstacle was trying to arrange the interviews with celebrities due to their travelling commitments

and busy schedules. Each interviewee was contacted firstly by email, explaining the purpose of the study and its process, this was then followed by a phone call to mutually agree a time and location. The questions used for the interviews and samples of letters sent can be seen in appendix 2.

All interviews were recorded and analysed afterwards following recommendations set by Yin. (2003) ‘...examining, categorising, tabulating, testing or otherwise recombining both quantitative and qualitative evidence to address the initial propositions of a study’. The duration of each interview was no longer than 1 hour. It was important to make the interviewees comfortable so that they were able to talk freely about their opinions on the subject area. The interview process began with the researcher introducing herself, stating her position. This was followed by the research aim and objectives alongside details of the ethical implications of the study in order to protect the privacy and data from the interviews. They were then asked to sign the appropriate ethical consent form found in appendix 2, and were also informed that they had the right to withdraw any point without reason and that the recordings would be kept safely and be destroyed after the research. Throughout the interview, the interviewer would put their mind at ease by asking them if they were okay and felt happy to resume.

## **7.2 Analysis and Discussion of the Findings from Semi-Structured Interviews**

As discussed (see section 5.6.1) for the purpose of this research, the comments and views of the responses in the structured interview that related to specific themes

were grouped together (King, 2004). They were then followed by the processes of steps to analyse data by: (Gillham, 2000)

1. Transcription - the researcher transcribes the interviews from all the recordings.
2. Definition of priority categories - the researcher devises a set of categories based on the objectives of the interviews with semi structured interview questions (appendix 2) on the subject of celebrity fashion emulation. These included 7 symbiont factors, 35 sub factors with a 1 to 5-level (maturity/extremity) and 36 need theme levels.
3. Coding process - the researcher went through the transcripts to identify what the key themes were in relation to the 'Human Fashion Brand Model;' this involved reading the transcripts a number of times and colour coding them in relation to the themes which were identified. They were then highlighted with a colour (appendix 3) (blue for the fashion celebrity, brown for fashion celebrity marketers and orange for fashion consumers) and given a number to best illustrate their extremity (low level which was 1, mid-level 2 and high level 3) in Table 7.1.
4. Revised transcripts - the researcher read the interview transcripts to ensure that all themes related to the investigation were correctly coded (Appendix 3) and not lost.
5. Presenting the findings - the researcher conveyed the findings and provided answers from the participants to support them.

There were 25 questions asked in each interview (appendix 3). Interviewees were given this opportunity to express their own opinions and list the benefits as well as

any drawbacks and asked to highlight new areas that could be included. The aim of the questions was to determine if the theory presented by the ‘Human Fashion Brand Model’ was relevant and captured theory that they were aware of.

### **7.2.2 Findings of the Validation of the ‘Human Fashion Brand Model’**

Nine semi structured interviews were undertaken (see Table 7.1) to elicit opinion and validation on how a celebrity’s fashion impacts on consumers in the context of celebrity fashion emulation:

- Usefulness of the ‘Human Fashion Brand Model’.
- Model Factors / Sub-Factors / Need Theme Levels.
- Informed and Met Needs.
- Had Any Missing Elements (discussion part section 7.3.1).

#### **Interviewee Feedback -Usefulness and Informed and Met Needs of the Human Fashion Brand Model:**

Customers are forming a deeper and instinctive need to the fashion celebrity and products and services they buy, actually fulfilling an extremely important research and development function as individuals and for society at large (Pringle, 2004). “The celebrity, an object of deep desire, fantasy or an ideal construct, a ‘mirror’ reflection, which resonates with deep affective or emotional meaning”(Galbraith & Karlin, 2012b). The interviewees felt that the model illustrated the complexity of positioning and of relationship of the symbionts; 2 FCm added it showed ‘*how celebrities could either push or pull a fashion or fad through influence, exposure*

*and impact*’ with the view to promote a better interpretation and agreed with the factors, sub-factors and need theme levels within it. This validated the exposure factors on the model as exposure plays a very important part in the role of a celebrity if executed strategically by the celebrity and the marketer. The ultimate aim being to have an impact on the fashion choices of the consumer whereby the fashion consumer sees something once on a celebrity and they want to wear it too (section 6.5, 6.6 and figure 6.16). 3 FCm commented *‘the influence of celebrities is definitely incredibly experientially increasing and this model shows the differences today with the incredible advent of social media’*. As lifestyles are changing, consumers are turning to the internet and smart technology for an escape. This is due to the advent of globalisation and increase in international travel, digital media, fashion magazines and intercultural influences that have impacted on consumers and seen a rise of how social media has constructed icons (section 3.2).

This need for a ‘Human Fashion Brand Model’ is also necessitated by the interviewees due to the enhanced growth of social media by celebrities who choose to communicate their fashions (section 1.1, 3.1, and 3.2) and in influence (level 5). The model illustrates how the activity level of a global fashion creator (the fashion celebrity) is purposely being provocative and manipulative in their fashion to directly influence consumers globally. They frequently use social media, are in the news regularly and want to be caught by the paparazzi to become an inspiration for what to wear.

The interviewees agreed that the model exemplifies the importance in factors that motivate or hinder consumers from adopting celebrity fashions because a

favourable attitude towards the celebrity and their fashion trends is a key requirement for fashion celebrity marketers. Marketing representative 2 FCM observed that the framework ‘*certainly provides guidance*’, 2 FCM ‘*Yes, I think using fashion celebrities becomes more technical and the marketer can work better with it and stated it would help with the evaluation... because it’s like you have everything there. It is a good starting point providing guidance and showing what needs doing*’. This confirms the usefulness and suitability of the proposed ‘Human Fashion Brand Model’.

The interviewees were further asked if the ‘Human Fashion Brand Model’ had any missing elements and this will be discussed in section 7.3.1.

### 7.3 The Responses to Questions from the Interviewees

The responses to questions from the interviewees were vital and placed in groups as follows, Table 7.2 (validation interview question template) which was used to validate which section of the model matched their experiences and needs in their opinion:

Table 7. 2 Interview Question Validation Template

<b><u>Sample Category of Question</u></b> e.g. Celebrity Fashion Influence and Appeal
<b><u>Interview Question</u></b> - ‘ <i>Has there been an increase in the following of celebrity fashions? Yes/No and does this impact on consumer behaviour, if so how?</i> ’
<b><u>Answer and Validity on HFBM</u></b> - Each question is broken down and illustrates that the HFBM has taken from the interviews something that’s on the model.

Table 7. 3 Celebrity Fashion Influence and Appeal Question, Answer and Validation

<b>Celebrity Fashion Influence and Appeal</b>
<i>‘Has there been an increase in the following of celebrity fashions? Yes/No and does this impact on consumer behaviour, if so how?’</i>
<ul style="list-style-type: none"> <li>• The interview participants all agreed that there has been an increase in the following of celebrity fashions over the years and it has had an impact on consumer behaviour. <b>Validated on Influence/ Exposure/ Endorsement Factor Need Theme Levels on Model</b></li> <li>• In the interviews, 8 out of the 9 of the interviewees said that clothing was used to convey a message and 3 FCb said <i>‘Yes, because you have got to be seen and noticed’</i>. <b>Validated on Exposure Factor Need Theme Levels on Model</b></li> </ul>

Table 7. 4 Celebrity Fashion Brand Collaborations Question, Answer and Validation

<b>Celebrity Fashion Brand Collaborations</b>
<i>Is a celebrity more attractive if they promote fashion products’ /brands? And why do fans have an attachment and loyalty to the products that they endorse?</i>
<ul style="list-style-type: none"> <li>• 100% of the interviewees said they thought fashion celebrities are role models/ influencers in fashion and that fashion collaborations worked, particularly 2 FCn who did not originally perceive that they were impacted by celebrity fashions. <i>‘Yes, because that’s why designers give them clothes to wear for exposure’</i>. <b>Validated on Influence and Exposure Factor / Need Theme Levels on Model</b></li> <li>• Emotional attachment level– For some consumers depending on personal intake they may purposely opt to become level 5 or not. At this level they aspire to behave and look like fashion celebrities and hold a strong desire for emulating the celebrity section 2.2, 2.4 3.0, 3.2.1.2, 4.2 and 4.4.</li> <li>• 2 FCb contributed to this by saying, <i>‘Yes, I have collaborated with Diesel, H &amp; M, Gap and John Lewis’</i>. 3 FCm - said <i>‘Yes, we have worked with Leonardo DiCaprio, Daniel Craig and Ben Stiller. Including also gifting and this has worked for us’</i>. From a fashion consumers perspective 3 FCn said, <i>‘yes, that would appeal to me. I sometimes go onto their lines to check, because I like the celebrity that is featuring with the fashion brand so it appeals to me all the time’</i>. 90% of the interviewees, said that they felt that you were more attractive as a celebrity who promotes fashion products’ /brands and fans have an attachment and loyalty to the products that they endorse. <b>Validated on</b></li> </ul>



<b>Exposure/ Impact /Needs and Identification Factor &amp; Need Levels on Model</b>
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Table 7. 5 Motivation, Consumption & Purchasing Behaviour Question, Answer and Validation

<b>Motivation, Consumption &amp; Purchasing Behaviour</b>
<i>Do you think you as a celebrity, influence the consumer desire to purchase?</i>
<ul style="list-style-type: none"> <li>The interviewees stated that fashion celebrities influenced purchasing and consumer behaviour with one celebrity 2 FCb saying ‘yes 100%, that is one of the most influential factors and reasons why people go out and buy clothes especially in fast fashion and monitoring and following trends. <i>‘Because they can see someone like Kylie Jenner wearing something and they want it and marketers know that they can sell it in mass. It may not be the same quality but it is in the same style and look.’</i></li> </ul> <p><b>Validated on Influence/ Needs and Identification Factor / Sub-Factor &amp; Need Theme Levels on Model.</b></p>

Table 7. 6 Celebrity Fashion Imitation Impact Question, Answer and Validation

<b>Celebrity Fashion Imitation Impact</b>
<i>Do you think consumers identify with fashion celebrities and their innovations?</i>
<ul style="list-style-type: none"> <li>All interviewees unanimously agreed that they were aware that fashion consumers look to emulate (imitate) the fashions of celebrities as a desire to fulfil multiple needs of inspiration and lifestyle. 3 FCn added specifically: <i>‘I think I try to build a personal relationship with the celebrity even though they don’t know me. They definitely have an influence on a lot of people’</i>. 1 FCm went on to add <i>‘I think it’s the whole look to be honest with you.... 3 FCm also added ‘Yes it adds a certain cache and a certain status to have people that are well known actors for example associated with your product. Makes them more desirable and makes them more glamorous’</i>. 1 FCm said <i>‘people nowadays are so self-conscious; they like to mirror what the celebrity wears. 2 FCn ‘I won’t copy everything; I will just take certain aspects.</i></li> </ul> <p><b>Validated on Influence / Identification and Needs Factors, Sub - Factors &amp; Need Theme Levels on Model.</b></p>

Table 7. 7 Fashion Marketing Question, Answer and Validation

<b>Fashion Marketing</b>
<i>What platforms of fashion marketing do you use? or use to promote your fashions/fashion brands?</i>
<p>In terms of platforms for promotion, the most popular according to the interviewees that are used to search fashions /promote fashions/fashion brands were:</p> <ul style="list-style-type: none"> <li>• 100% said social media – Instagram was top of the list followed by Twitter and then Facebook. (3 Fcn added <i>‘The benefits are that everything is on the phone and you can see it... Social media affects me the most...Instagram definitely is number one’</i>) FCn 2 stated- <i>‘I would say someone my age is easy to reach on social media platforms because I am young and techy. It would be quite easy for marketers to engage with me through the use of celebrities and fashion brands through hashtags etc.’</i>.</li> <li>• 7 out of 9 stated magazines still held huge influence.</li> <li>• Other promotional platforms were magazines, newspapers, pageants, catwalk, film, online, TV, radio, buses, photoshoots and billboards.</li> </ul> <p><b>Validated on Exposure Factors, Sub Factors &amp; Need Theme Levels on Model.</b></p>

Table 7. 8 The Human Fashion Brand Model’ Factors and Need Theme Levels Question, Answer and Validation

<b>‘The Human Fashion Brand Model’ Factors and Need Theme Levels</b>
<p>70% were not aware of any tools or models that describe the fashion consumer and how they are impacted by the behaviours of fashion celebrities. The marketers were aware that there were models in existing, but were not comprehensive. More importantly, they did not use any model to evaluate the suitability of any celebrity for their campaign, but based decisions on intuition and largely around cost, and did not consider wider implications. There was an agreement between all the interview participants that the issues in the model were relevant to celebrity fashion marketing.</p> <p>According to the interviewees, all agreed that there was a relationship between the fashion celebrity, the celebrity marketer and the celebrity fashion consumer, and they unanimously stated that the ‘Human Fashion Brand Model’ would be useful and can help with understanding the position of celebrity fashion marketing and the impact of emulation on fashion consumers. The act of imitation appears to be an innate human characteristic (see section 1.1.4).</p>

2 FCn said, *'You can see how celebrities on their [social media] posts will endorse products and will put a picture on there... They will mention the brand and gain a lot of consumer interest amongst their fans and followers... Because people aspire to them as they look at them as role models.'* 2 FCn said *'I have to identify with the celebrity and the brand'*.

**Validated on Needs/Influence and Identification Factor, Sub-Factors & Need Theme Levels on Model.**

100% of the interviewees said that it would be useful to see where individuals fit and could map themselves onto the model where they could see the 7 symbiont factors, 35 sub factors with a 1 to 5-level CMM (maturity/ extremity) and 36 need theme levels (chapter 6 and appendix 2); and these different pieces of information are together in an easy to follow format. Furthermore, 3 FCn added, *'This is a great model because I tend to study celebrities before I follow them, their style, and their trends... I follow them on different platforms of social media (Instagram and Snapchat) to see them one-on-one.'* 2 FCn stated that when they purchase what a celebrity is wearing, they buy it because it is something with meaning to them; *'It is useful to see which celebrity level I fall in to or the celebrity falls into that I follow.'* This could be seen under the consumer needs factors/ sub-factors section and need theme level – (admiration/ esteem level) in section 6.6. This is where the fashion consumer feels that they must have what the latest fashion that their favourite celebrity is wearing as it is a luxury and expresses status for them.

Additional feedback from the interviewees on the 'Human Fashion Brand Model' was as follows:

- 100% said the 'Human Fashion Brand Model' helps you to understand the relationship between the symbionts. 2 FCm backed this up by saying:

*‘One needs the other... The other needs the other ... The consumer needs to be inspired... The marketer is the link between the consumer and the celebrity...The celebrity needs the audience’.*

- Highlights exposure, influence, impacts, endorsement, needs and identification factors and a levels breakdown, sub- factors, and need levels (chapter 6 and appendix 2).

- 2 FCm added *‘I can’t get the celebrity Joanna Smith’s lifestyle and I can’t get her millions; I can’t get her houses or her beautiful husband but I can get her clothes and if they are too expensive, I can get something similar on the Highstreet or online’.*

- It clearly displays the progressive stages.

- Separates the fashion celebrity, the fashion marketer and the fashion consumer but yet merges these symbionts together.

- 80% of the interviewees were not aware of any other models.

- All interviewees supported the fact that the model identifies questions that they haven’t thought about before.

-They all agreed that the model would be useful and validated the factors in the ‘Human Fashion Brand Model’ (appendix 4 and model in chapter 6).

## **7.4 Discussion:**

Sections 1.1, 1.2, 2.1, 2.4, 6.2.2, 6.3, 6.5 and 6.6 discussed the popularity of the fashion celebrity in the literature reviews (chapter 2, 3 and 4) and the review of

existing models and tools (section 3.5). Chapter 6 revealed a lack of understanding of the symbionts with a lack of guidance on their relationship between the key symbionts that would measure the successes of the fashions of celebrities and their impact on consumer emulation (section 7.3). Thus, verifying the need for an evaluative ‘Human Fashion Brand Model’ and further necessitating the need to understand the celebrity as a human fashion brand which was supported by academic literature (section 1.1 and 1.2; (Ilicic & Webster, 2011; Kelting & Rice, 2013; Kowalczyk & Royne, 2013).

Discussions in the previous chapter highlighted the need to validate the ‘Human Fashion Brand Model’ to check if the developed model was useable and met expectations as discussed in section 7.2 and 7.2.2. Celebrities were reference groups that followers/ fans and consumers wanted to identify with. 3 FCn supported this by saying, *‘I won’t purchase a fashion if I don’t identify with the celebrity and if I am not a fan. It has to be a certain type of celebrity that is endorsing a product, that I also stand for. So, it’s deeper, it’s not only what they stand for but what they believe in and what they represent’*. Negative associations with celebrities could make individuals become an addict to this type of addictive consumerist lifestyle as they become determined to do whatever is necessary to get the product they are seeking to follow or become like.

The majority of the interviewees perceived the proposed model (section 5.5, 5.6.1, 6.3, 6.6 and 7.3) to be useful in the validation and some extra feedback comments were made and these were incorporated as additional information suggested in

section 7.3.1. Consequently, the proposed model was amended as illustrated in (Figure 7.1). The revised model is presented showing the additions by 2 FCb of new products that are revived and re-launched by celebrities. The final completed 'Human Fashion Brand Model' was projected to synthesise aspects of the key symbionts which would assist, assess and quantify fashion celebrities and fashion companies to better understand their achievements, provide reviews and measure celebrity fashion emulation (section 6.6).

The CMM was chosen by the researcher because it was felt that it could provide the most appropriate model structure for measuring capability maturity, position and assess. The interviewees agreed that this was an effective way to depict those celebrities which have the ability to develop and successfully implement new fashion innovations using a level classification of 1-5. They said it was a good way for the symbionts to assimilate in it and to recognise what is entailed at each of the levels. The highest level in the maturity model being more effective and efficient for fashion celebrities/ fashion brands than those fashion celebrities/ fashion brands at a lower level which in theory lack the exposure and influence abilities to adapt to new changes.

At level 1, an individual could have a negative to non-expectation when using celebrity fashion products in comparison to level 5 whereby a consumer would have positive expectations when using celebrity fashion brands. Therefore, if an individual admires an aspirational figure such as a celebrity, they compare them in

essence to their actual-self (i.e. what they are) with their ideal-self (i.e. which is what they want to be; section 4.2, 4.2.1, 4.2.4, 4.2.5.1, 7.3 and Table 4.1).

The influence, exposure, endorsement, needs, impact, identification factors as well as the sub-factors and need theme levels 1-5; according to interviewees 2 FCn and 3 FCn, *‘for stakeholders to measure and have a better understanding of what leads individuals to have strong feelings about celebrities’* as celebrities are seen as a source of value to influence (Euromonitor, 2014; Mathys et al., 2015; Pappas, 1999; Şahin & Atik, 2013). All interviewees agreed that celebrities are seen as a reference group and are followed by fashion consumers because their fashion influences are innovative, are updated frequently, and are desired. They supported that the ‘Human Fashion Brand Model’ has discovered an intimate relationship between the symbionts and celebrity fashion classifications, stated in chapter 1 and throughout the research in the context of celebrity fashion emulation.

According to 3 FCb, *‘the model can show how celebrities such as David Beckham would be a blueprint for how best to use and merge a celebrity following and status with translating that, and monetising that into a brand because he is his own brand’*.

This can be seen on the theme need media exposure level – where the celebrity is at an outstanding high-level and gains awareness as a fashion influencer/ leader. They stimulate and excite the fashion industry by making sure they gain the maximum exposure with frequent use of the media and their fashions and are perceived as popular. They regularly attempt to change their fashions and define their style purposely as more controversial to be shown for attention. From the

investigation the researcher was pleased that all the interviewees agreed that the model is needed and useful. The researcher was pleased to see how interviewees said they weren't aware that they were influenced when they were, and could now find themselves relating to the model and could even see how friends would fit in too.

There was an agreement that the proposed 'Human Fashion Brand Model' would be, and can be, used to evaluate performance as "our experiences occur as a result of encountering, undergoing or living through things" (Belk, 1988). Furthermore, the model factors/ sub-factors of influence, exposure, impact, needs and identity applicable to the symbionts were made clear. Supporting that the 2 approaches i.e. literature review (theory building) and semi-structured interviews were suitable in the data collection of the development of a 'Human Fashion Brand Model' that defined the symbiotic relationship between the fashion celebrity, fashion celebrity marketers and consumer behaviour choices in celebrity fashion emulation.

#### **7.4.1 Final Additions to the Model**

Six out of the nine interviewees gave their views on how the model could be adapted and gave recommendations which were added in this section. The participants in the interviews all unanimously agreed that fashion consumers identify with the fashion innovations of celebrities and that there was an increase in the following of the fashions of celebrities which did have an impact on consumer behaviour. They also agreed that there was an interrelationship between the symbionts. These views were validated and added as feedback for additions to the model which were



established and added to the final ‘Human fashion Brand Model’. There were minor changes that needed to be made such as the coding and a couple of additions under the need levels. The structure of the model was then updated after the changes and the researcher then had the complete ‘Human Fashion Brand Model’ (Figure 7.1 and appendix 4). As the 3 FCn interview progressed what became evident was emulation and purchasing celebrity endorsed fashion products is more than just liking a celebrity and their fashions. The interviews identified additional issues as to how fashion consumers could use the ‘Human Fashion Brand Model;’ these have been subsequently added to the model as per highlighted text in yellow in Figure 7.1-7.5.

#### **7.4.1.1 Price**

Price was seen as an important factor for consumers when asked what influenced them in their purchasing. Thus, pricing levels on the ‘Human Fashion Brand Model’ are added and highlighted because of the following interviewee validations. 1 FCn stated *‘if the price is right, I will buy it... what influences me is price versus quality’*. 2 FCn stated *‘I think it’s actually obviously the brand itself and what it stands for...The other aspect I think is what the price range is? so a combination of those things and how it works for me... especially how the personality of the celebrity is... some sites will come up with alternatives of versions of the same product but the prices will vary’*.

Figure 7.1 Screenshot of Fashion Marketer Exposure Additions.

The Fashion Marketer					
Celebrity fashion + Need of the fashion consumer = Exposure for fashion marketers					
Exposure	Exposure <sup>level 1</sup> Fashion celebrities	Exposure <sup>level 2</sup> Fashion media communications	Exposure <sup>level 3</sup> Celebrity is endorsing.	Exposure <sup>level 4</sup> Celebrity is designing to inspire a lifestyle	Exposure Enhanced fantasy identity for
The celebrity's exposed media image and public self is how marketers promote and communicate their fashions to consumers. This is done from the celebrity's transformation and continuous developments of their	<p>Exposure level – celebrity is not showcased for their fashions</p> <p>Celebrity profile attractiveness – celebrity not really focussed on new fashion trends.</p> <p>Celebrity fashion collaborations – fashion consumers do not aspire to the celebrity's fashion.</p> <p>Market levels of fashion brands (price) – celebrity doesn't work with fashion brands.</p> <p>Celebrity fashion promotion using marketing tools and media</p>	<p>Exposure level – celebrity holds the desire for their fashion and style to be accepted by marketers.</p> <p>Celebrity profile attractiveness – celebrity aware of attention and is building on an emergent fashion promotional strategy</p> <p>Celebrity fashion collaborations – fashion consumers take inspiration from celebrities they admire.</p> <p>Market levels of fashion brands (price) – low to value market (Primark and Matalan).</p> <p>Celebrity fashion promotion using marketing tools and media channels – celebrity holds the desire to promote their fashion and latest trends. They may be involved in short promotional activities.</p>	<p>Exposure level – marketers use the celebrity's embodiment of classic and glamorous approach to style.</p> <p>Celebrity profile attractiveness – marketers aware of attention and build a fashion promotional strategy.</p> <p>Celebrity fashion collaborations – celebrity endorses fashion lines for an organisation e.g. Kate Moss with Topshop.</p> <p>Market levels of fashion brands (price) – mass market High-street (H &amp; M and New Look).</p> <p>Celebrity fashion promotion using marketing tools and media channels – celebrity is active and their</p>	<p>Exposure level – celebrity is a fashion socialite they are essentially exposed by marketers for being famous and watched for their style choices.</p> <p>Celebrity profile attractiveness – celebrity endorses fashion products on social media and other platforms.</p> <p>Celebrity fashion collaborations – fashions lines are designed with celebrities that are a high level global fashion influencers exclusively by global organisations for a celebrity.</p> <p>Market levels of fashion brands (price) – mid-level mass market High-street (Topshop, M&amp;S and River island).</p>	<p>Exposure level – marketers recognise the celebrity in influencing the mass media on the body image</p> <p>Celebrity profile attractiveness – celebrity is an empire. Celebrity holds characteristics such as attractiveness and an extraordinary lifestyle</p> <p>Celebrity fashion collaborations – celebrity represents fashion brands. They are A-list actors, musicians, etc.</p> <p>Market levels of fashion brands (price) – high (Karen Millen). Luxury brands – Ready to wear Dior and Chanel. Celebrity becomes meta</p> <p>Celebrity fashion promotion using marketing tools and media channels – celebrity is a brand and a means of identification. These celebrities are fashion icons</p>

### 7.4.1.2 Lifecycle of Celebrity Fashion Brands Consumed (Effects on Early years – Adult)

“Research shows that the use of celebrities, has the most positive effect in the key youth demographic Lea-Greenwood (2012) and appeal to the younger and older consumers who aspire to be like them over their lifetime (section 3.4.1). This is because this group is strongly influenced by their peers and role models who guide their fashion choices, look and self-appreciation (Le Bon, 2015). 1 FCn validated this by saying *‘I wouldn’t go out there and try a totally new brand... I would stick to particular brands that I have used from when I was a kid all the way to now’*.

Figure 7.2 Screenshot of Fashion Consumer Needs Additions.

The Fashion Consumer					
Fashion Identification					
<b>The Meaning of Fashion and Self – Identity.</b>  Fashion consumers seek self-expressive meaningful values from the fashions of the celebrities they like and taking influences from their clothing is a method of announcing their own individual identity and this can be done over a period of their lives.  <b>Celebrity Fashion</b>	Identification level 1	Identification level 2	Identification level 3	Identification level 4	Identification level 5
	Meaning	Fashion Brand User Level	Transference	Consumer Desires for a Changed Lifestyle	The Human Fashion Brand Co-Creating the Self-Brand
	Meaning of celebrity fashion clothing to the consumer – clothing is functional and has a basic meaning.	Meaning of celebrity fashion clothing to the consumer – consumer wants to identify with fashions and trends.	Meaning of celebrity fashion clothing to the consumer – fashion has a meaning to the day to day life of the fashion consumer.	Meaning of celebrity fashion clothing to the consumer – high-level meaning for clothing in the consumer's life to be fashionable.	Meaning of celebrity fashion clothing to the consumer – A new level and need of understanding clothing the fashion celebrity wear is driven by media and advertising.
	Celebrity fashion impact on fashion consumer identity – minimal impact or none.	Celebrity fashion impact on fashion consumer identity – consumers are exposed to mass advertising and are using fashion and celebrities to self-express themselves	Celebrity fashion impact on fashion consumer identity – consumer views the celebrity as an aspirational fashion figure.	Celebrity fashion impact on fashion consumer identity – fashion consumer seeks to imitate celebrity looks.	Celebrity fashion impact on fashion consumer identity – The celebrity means something to the consumer and they adopt and imitate the fashions and looks of them.
	Emotional attachment level – no attachment towards fashion or celebrities.	Emotional attachment level – consumer views celebrity fashion appealing and is influenced by them.	Emotional attachment level – consumer assigns meaning to the celebrity and desires to identify with their idealised fashions.	Emotional attachment level – has a high emotional attachment to one or many celebrities and wants to look like them.	Emotional attachment level – fashion attachment to the celebrity becomes so important in the role of the consumer's life that it becomes part of their extended self and forms their identity and the consumer thus visually looks like the celebrity through their emulation but also becomes the celebrity through maintaining and rates them self on the celebrity.

#### 7.4.1.3 Old celebrities (dead) and new celebrities (alive)

Michael Jackson is at the top of the list of the 2018 highest earning deceased celebrities (Culbertson, 2018). Similarly, women like President Kennedy's wife who has been regarded as iconic. Jackie Kennedy Onassis's style had a major influence on women and global fashion, her signature iconic sunglasses and fashion look has been recycled and present today (Pringle, 2004). Marilyn Monroe's image is still used by marketers. Thus, the 'Human Fashion Brand Model' has been amended to reflect any celebrity, dead or alive, as celebrities that have passed away can still be useful to fashion campaigns. Technological advances have allowed them to be used to bring them back on to our screens.

Figure 7.3 Screenshot of Fashion Celebrity Influence Additions.

The Fashion Celebrity					
Fashion Celebrity Influence Level by Motive and Need					
Influence	Influence Level 1 Limited/ local-level influence	Influence Level 2 Regional/ national market influence	Influence Level 3 National/ international mass value market influence	Influence Level 4 National/ international luxury mass market influence	Global fashion
<p>Whilst there are different types of celebrities, the level the celebrity wants to influence consumer fashion varies. Celebrities are individuals that can consist of: actors, singers, reality stars, celebrity chefs and Internet stars (self-made). Their desire to impact consumer fashion can range from short term fad/ fashion to longer term style/ identity and this can happen if they are dead or alive.</p> <p>Not every celebrity wants to influence fashion.</p>	<p>Influence level – celebrity has minimal attention to media and influence on consumer fashion.</p> <p>Fashion level – celebrity dresses presentably.</p> <p>Activity level – celebrity doesn't follow fashion consciously.</p> <p>Promotion level – celebrity has low fashion inspiration.</p> <p>Attachment and conforming level – consumers don't look to fashion-follow and/or have a low fashion attachment to the celebrity.</p>	<p>Influence level – celebrity is recognised on a regional/ national level. They are not identified alone by their fame to influence and drive fashion.</p> <p>Fashion level – celebrity is stylish but not identified for their fashion alone.</p> <p>Activity level – celebrity has a fan base and following that likes what they wear and what they stand for.</p> <p>Promotion level – at this level, the celebrity's popularity and marketing communications motivate the public's acceptance and/or aspiration to pursue the celebrities and/or their fashion.</p> <p>Attachment and conforming level – low to medium level the celebrities' popularity and work is allowing their style to be noticed and they are developing fashion styles. Celebrity holds a desire for consumers to conform to their fashion.</p>	<p>Influence level – celebrity is identified by their fashion and attempts to capture national and international value/ mass markets.</p> <p>Fashion level – celebrity is fashion active in all aspects of their visual image.</p> <p>Activity level – celebrity not only promotes existing fashion trends but also try to create new fashion styles.</p> <p>Promotion level – hold a great desire to be fashionable and work with fashion brands. The celebrity wears a fashion and the fan/consumer believes it is good for them too (Euromonitor, 2014). Seen at big events that many celebrities come to and dress up for.</p> <p>Attachment and conforming level – medium to high attachment by consumers. They have a</p>	<p>Influence level – celebrity is known by their fashion, having captured the international luxury mass market; they are actively influencing consumers.</p> <p>Fashion level – celebrity is viewed as highly fashionable wearing items that are popular and stylish.</p> <p>Activity level – celebrity constructs new styles as part of their luxury fashion media marketing strategies.</p> <p>Promotion level – are considered to be an international phenomenon and are seen wearing things. They use the global fashion market place as a platform to share their celebrity fashion.</p> <p>Attachment and conforming level – High level attachment – celebrity influences mass luxury</p>	<p>Influence level – celebrity and influences fashion trends and influences fashion trends and influences fashion trends for the next season.</p> <p>Fashion level – celebrity creates successful fashion and manipulated to become and imitated.</p> <p>Activity level – celebrity their fashion to directly influence media, being in the new to become the inspiratio</p> <p>Promotion level – outlast successful fashions into manipulated to become imitated</p>

#### 7.4.1.4 Current celebrities including reality TV stars, vloggers, bloggers, influencers and powerful Divaesque celebrities.

Celebrities are sharing the spotlight with a new caliber of self-acclaimed celebrities that are more commonly called influencers (vloggers and bloggers) (section 2.3.2.3). “The use of this practice has grown dramatically in recent times and has now penetrated into YouTube vlogs and now vloggers have become influencers. Whole media formats have been devoted to the reality theme and the contemporary media consumer has become increasingly accustomed to witnessing what happens to the ‘ordinary’ person” (Turner, 2010). Influencers make money from their blogs and vlogs through banner ads but can also make a lot more by posting sponsored content (write ups that brands pay for) which allows them to earn a portion from the sales that come from their fan base.

Figure 7.4 Screenshot of Fashion Celebrity Marketer Exposure Additions.

The Fashion Marketer					
Celebrity fashion + Need of the fashion consumer = Exposure for fashion marketers					
Exposure	Exposure <sup>level 1</sup> Fashion celebrities	Exposure <sup>level 2</sup> Fashion media communications	Exposure <sup>level 3</sup> Celebrity is endorsing.	Exposure <sup>level 4</sup> Celebrity is designing to inspire a lifestyle	Exposure <sup>level 5</sup> Enhanced fantasy and impact on identity formation
The celebrity's exposed media image and public self is how marketers promote and communicate their fashions to consumers. This is done from the celebrity's transformation and continuous developments of their fashion profile, glamour, self-branding, media appeal, reach and intensity.	Exposure <sup>level 1</sup> – celebrity is not showcased for their fashions  Celebrity profile attractiveness – celebrity not really focused on new fashion trends  Celebrity fashion collaborations – fashion consumers do not aspire to the celebrity's fashion.  <b>Market levels of fashion endorsements</b> – celebrity doesn't work with fashion brands.  Celebrity fashion promotion using marketing tools and media channels – celebrity has little or no activities to promote their fashion and as a style adapters for marketers.	Exposure <sup>level 2</sup> – celebrity holds the desire for their fashion and style to be accepted by marketers.  Celebrity profile attractiveness – celebrity aware of attention and is building on an emergent fashion promotional strategy.  Celebrity fashion collaborations – fashion consumers take inspiration from celebrities they admire.  <b>Market levels of fashion endorsements</b> – how to value market (Primaries and Veterans)  Celebrity fashion promotion using marketing tools and media channels – celebrity holds the desire to promote their fashion and latest trends. They may be involved in short promotional activities.	Exposure <sup>level 3</sup> – marketers use the celebrity's endorsement of casual and glamorous approach to style.  Celebrity profile attractiveness – marketers aware of attention and build a fashion promotional strategy.  Celebrity fashion collaborations – celebrity endorses fashion lines for an organisation e.g. Kate Moss with Topshop.  <b>Market levels of fashion endorsements</b> – mass market Highstreet (H&M and New Look).  Celebrity fashion promotion using marketing tools and media channels – celebrity is active and their fashion consumer are fashion enthusiasts that purchase magazines because the celebrity is exposed in them e.g. Grace and Glamour. Celebrity endorses designs exclusively.	Exposure <sup>level 4</sup> – celebrity is a fashion socialite they are essentially exposed by marketers for being famous and selected for their style choices.  Celebrity profile attractiveness – celebrity endorses fashion products on social media and other platforms.  Celebrity fashion collaborations – fashion lines are designed with celebrities that are a high level of global fashion influences exclusively by global organisations for a celebrity.  <b>Market levels of fashion endorsements</b> – mid-level mass market Highstreet (Topshop, M&S and River Island).  Celebrity fashion promotion using marketing tools and media channels – celebrity uses several marketing communication tools to target their fashions and lifestyle to fashion consumers with information and entertainment combined called infotainment.	Exposure <sup>level 5</sup> – marketers recognise the celebrity is a persuasive instrument in influencing the mass media on the body image and socio-cultural factors.  Celebrity profile attractiveness – celebrity is seen as a fashion icon and brand empire. Celebrity holds characteristics such as being a fashion leader, attractiveness and an extraordinary lifestyle.  Celebrity fashion collaborations – celebrity markets their fashion with luxury fashion brands. They are A-list actors, musicians and entertainment stars.  <b>Market levels of fashion endorsements</b> – high end street brands (NI, Saint Laurent and Karen Miller). Luxury brands – Ready to wear and couture e.g. Marc Jacobs, Vivier and L'Oréal. Celebrity becomes megapromotes in to brands.  Celebrity fashion promotion using marketing tools and media channels – the celebrity is a brand and a means of identification for the fashion brand and are distinctive. These celebrities are fashion innovators such as David Beckham and their consumers and fans follow their fashions an emotional connection to the fashion consumer for the market.
<b>Celebrity Fashion Trend Appeal</b> <b>Example</b> Luxury does not mean instant success to the masses. Celebrity is		Examples of market exposures: - Social media (internet) exposure. - Grass magazines. - Soap TV stars. <b>Reality stars</b> - YouTube Vloggers. - ASOS (online retailer whose fashions emulate celebrity fashion).	- Kate Moss endorsing with Topshop – £3 million as she was a globally recognised model. - Adidas with David Beckham. - H & M and Topshop with celebrities. - Beyoncé with Park with Topshop. - Grace with Nike. - Stella McCartney and GAP kids. - Global media (Ivonne and Giovanni).	- Celebrity in fashion magazines (e.g. Vogue, Grazia, Q&Q and Elle) who are great payers for the fashion calendar. - Will launch own lines and design e.g. Rihanna with River Island, Rihanna and Kylie Jenner with Fenty. - TV – highly targeted satellite channels such as	- The internationalisation of the celebrity and their fashion. - A brand creation as an endorser (Pharrell-Jarvis). - Celebrity becomes the brand. - Beyoncé – David and Romeo Beckham. - Madonna and Louis Vuitton have become synonymous. - Cinema advertising – Chanel with Nicole Kidman. - Outdoor ambient media – Billboards. - Global media (luxury brand megapromotes) brand endorser.

### 7.4.1.5 Fashion Comeback / Fashion Brand Recycle

2 FCb added *'it would be useful for fashion brands that have moved from level 1 to 5... which have expired over the years, to then use current celebrities to re-enter the 'Human Fashion Brand Model by attracting new customers and a new fan base which is a different age, i.e. CK was popular in the early 90s and again today. How can that impact be monitored?'* The model has now been updated to reflect this as well as future recommendations in the next chapter.

Figure 7.5 Screenshot of Fashion Marketer Endorsement Additions.

n Marketer				
Need of fashion consumers = Exposure by marketers				
Endorsement <sup>level 1</sup> Selection of a celebrity endorser	Endorsement <sup>level 2</sup> Endorsement level fit	Endorsement <sup>level 3</sup> Explicit & implicit endorsements	Endorsement <sup>level 4</sup> Fashion & social media marketing	Endorsement <sup>level 5</sup> Human fashion brand promotion
Brand match / congruence – C-D list celebrities used.  Celebrity endorsement level – a short stint by celebrities.  Celebrity endorsement pay – usually gifting and/or none or relatively moderate payment for the celebrity.  Transference – short term and not long lasting.  Celebrity endorsement influence level – local promotions in store to target consumers on how they look and feel.  The images of the celebrity become associated with the products through endorsement.	Brand match / congruence – celebrity endorser measured by how they exert their fashion influence on the consumer through 'perceived' attributes such as expertise, trustworthiness, familiarity, likeability and attractiveness.  Celebrity endorsement level – celebrity is a testimonial used by marketers because the celebrity is socially prominent.  Celebrity endorsement pay – celebrity is paid a notable sum.  Transference – celebrity has fashion trends which fashion consumers want to follow.  Celebrity endorsement influence level – celebrity is endorsing and offers the public new styles and fashion-forward variations in high street stores.	Brand match / congruence – attractive celebrity images reinforce an ideal that fashion marketers match with fashion brands.  Celebrity endorsement level – implicit endorsement is where a celebrity lays out a basic skeleton of information on the product and then leaves it to the customer to make the final decision of purchase. Explicit endorsement is when fashion consumers are more likely to believe that the celebrity is endorsing the product because he/she believes in the product and the company behind it.  Celebrity endorsement pay – celebrity has a paid endorsement contract and given merchandise to wear.  Transference – celebrity endorses a brand linked to their profession e.g. Nike and athletes.	Brand match / congruence – celebrities whose fan bases and fashion followers aspire to be like them in their fashions.  Celebrity endorsement level – celebrity has been matched with a fashion brand for a promotional strategy. The endorsement is at the front of all marketing strategies so that consumers can make a visual connection.  Celebrity endorsement pay – brand signs a celebrity to represent the label in a fashion advertising campaign including the revival of new successes of previous fashion celebrities and fashion brand campaigns for new target fashion consumer market.  Transference – celebrity endorsement strategy can be an effective way to differentiate among similar products, the meaning they attach are	Brand match / congruence – A-list celebrities used to match the fashion brand and the fashion consumer has an insatiable desire to know the very latest on the celebrity circuit.  Celebrity endorsement level – celebrity fashion endorsement is part of the epitome of the celebrity at this level. Celebrity endorsements greatly expensive, however many advertisers continue to believe in their effectiveness.  Celebrity endorsement pay – celebrity is paid a colossal sum (millions) to endorse brands and have now become human fashion brands.  Transference – consumers are better able to identify products that are associated with celebrities. GAP has used Madonna, Missy Elliott, and Sarah Jessica Parker who added a new dimension of endorsement.  Celebrity endorsement influence level – global recognition, the famous celebrity faces capture attention and are processed more efficiently by the brain and are 'ordinary' faces. A confluence of media coverage on celebrity fashions increases awareness for fashion consumers. The image of the

## **7.5 Conclusion**

This chapter validated the factors identified in the literature chapters 2,3, 4, and the development of the 'Human Fashion Brand Model' in chapter 6. It rendered a better understanding of how the symbiotic interrelationships is defined between the fashion celebrity, fashion celebrity marketers and consumer behaviour choices in celebrity fashion emulation. The interviewee participants were given opportunities to express their opinions and list benefits, inhibitors, drawbacks and drivers other than the ones they validated. Furthermore, the interviewees agreed that celebrities are increasingly becoming more popular and seen as influencers.

The following chapter will summarise findings from the entire research. It will synthesise the findings of the literature review and the semi-structured interviews. In doing so, a critique of the research methodology will be undertaken, the research contribution to knowledge will be reviewed, the limitations of this study will be acknowledged and recommendations will be made for future research.

## CHAPTER 8: CONCLUSION

### 8.0 Introduction

This research commenced with an overview of the fashion celebrity and the fashion industry, and investigated how celebrities are able to demonstrate their innovative fashions, choices, trends and styles to their fan base in order to generate sales from fashions and new innovations they have created. As specified the aim of this study which was presented in chapter 1 was the following:

*The Development of a Human Fashion Brand Model  
to Define Critical Symbiotic Relationships for  
Celebrity Fashion Emulation.*

The literature reviews emphasised that there were several existing theories in isolation but none that combined and described a symbiotic relationship between the fashion celebrity, fashion celebrity marketer and fashion consumer discussed in chapters 2, 3 and 4. Consequently, this research aimed to assimilate the existing literature combined with the researcher's industry experience to build on and develop theory, and define and justify the research methodology adopted to undertake this research. (chapter 5). It must be reiterated that it is not a model that can be easily be picked up and implemented, but is a theoretical model that combines the symbionts into one holistic tool that demonstrate the varying complexities between their relationships. This then led to (chapter 6) which was where the initial 'Human Fashion Brand Model' was formulated and subsequently, (chapter 7) discussed the applicability and the validity of the model, and presented the completed final 'Human Fashion Brand Model' (appendix 4). This chapter

draws conclusions from this research, acknowledges the research limitations and provides recommendations for future research. In doing so, the research methodology undertaken and research novelty is reviewed. Furthermore, it summarises the research findings from the literature reviews and concludes on how the research aims and objectives were addressed:

**The aim and objectives, as presented in section 1.3 of this study, were duly investigated by:**

1. Gaining a theoretical knowledge and understanding of the celebrity as a 'Human Fashion Brand' and the relationship with consumers who emulate them (chapter 2). This was done by a critical review of the literature on the role and development of the fashion celebrity, definitions of what is termed celebrity and their classifications.  
  
It analysed the meaning of fashion in the context of celebrity fashion marketing and identified the development of the fashion celebrity symbiont and what factors contribute towards making the celebrity a highly sought-after commodity.
2. The exploration of existing celebrity marketer fashion theory models/ tools and technology adoption models (chapter 3). A review of scholarly literature of fashion celebrity marketers. Including an overview of models and tools. These were used to analyse and appoint celebrity brand endorsers to describe the relationship between the celebrities as a fashion endorser. The analysis found that in these models and tools there were notable inefficiencies as they did not make the link connecting all 3 symbionts.



3. Examine celebrity fashion inspirations and meanings by celebrities which have been adopted and diffused to the consumer (chapter 4).  
The literature review examined how the consumer fashion-self plays an important role in an individual's purchases of fashion products in particular the celebrity inspired fashions to deliberately imitate fashion products of celebrities, in the enhancement of their own self-brand.
4. Define and develop a 'Human Fashion Brand Model' that describes the symbiotic relationship between the fashion celebrity, fashion celebrity marketers and fashion consumer behaviour choices in celebrity fashion emulation (chapter 6). This chapter developed a 'Human Fashion Brand Model' (section 6.6) as a positioning and assessment guide in celebrity fashion marketing to understand the symbiotic relationship between the symbionts, with the view to promote a better interpretation of the key factors that fashion consumers have when emulating the fashions of celebrities. This was achieved from the key findings and through the literature reviews by the assimilating of theory and theory building into one holistic tool to demonstrate the varying complexities between the symbionts as a theory-based model.
5. Validate the 'Human Fashion Brand Model' to understand how celebrity fashion products impact on fashion consumers. (chapter 7).  
This chapter described the results of testing the model through data collection and semi-structured interviews. Discussion and analysis brought together both the literature and the results of the data

collection and analysed the application and usefulness of the proposed 'Human Fashion Brand Model' was analysed and presented the results and findings from the semi-structured interviews.

## **8.1 Literature Findings**

This thesis presented the depiction of the 'Human Fashion Brand Model' and illustrated how consumers build personal relationships with celebrities, their fashions, brands and innovative products and show how they are an influential source of value to fashion celebrity marketers and fashion consumers. 'As exposure of the celebrity grows, so does celebrity influence' (Moulard et al., 2015). Fashion celebrity marketers and brands utilise fashion celebrities to allow consumers to, in their minds, get closer to the celebrity and view the celebrity as someone in their life. Furthermore, the researcher agreed with Bright (2000), who argued that marketing has a social side, where "individuals and groups obtain what they want and need through creating, offering and exchanging products of value with others". This type of social celebrities are used by individuals as a reference point for entertainment and to fill a gap or numerous gaps in their lives (Rojek, 2001).

Chapters 2, 3 and 4 were used to extensively analyse existing literature related to the celebrity, their fashions, imitation and in their impact of changing behaviours of fashion consumers. As a result of this and to fill in the above described gap in the existing literature a 'Human Fashion Brand Model' was developed (chapter 6) to define this symbiotic relationship and was validated by semi-structured interviews. The model would act as a positioning guide for anybody interested in

celebrity fashion marketing but is primarily targeted at fashion celebrities, fashion brands, designers, fashion celebrity marketers and academics.

In chapter 6 the ‘Human Fashion Brand Model’ emphasised what the model is able to do and what the model is not (section 6.6) This included information about how the model is not about moving a fashion celebrity from D-A list, rather at this stage of the research, it is about recognising that there is a level 3-capability maturity, who is at level 3? and what being at level 3 requires on a 1-5 scale. Thus, to understand symbionts can mature, be positioned and analyse capability (chapter 6 and appendix 2).

The model was then validated by semi-structured interviews in chapter 7 for the implementation of the model in the celebrity fashion marketing industry. It also has the potential to be applied at a local level as well as transcending any culture and applicable to any fashion, celebrity and style. Designed as comprehensive (adaptable to celebrities, fashions and cultures), the ‘Human fashion Brand Model’ does not define who the celebrity is or what the fashion style is. Thus, allowing greater levels of detail if needed in order to thoroughly test its workability and efficiency in the celebrity fashion field and in celebrity fashion emulation targeted campaigns.

### **8.3 Research Methodology Analysis**

Methodology is at the heart of any research project for it binds together the rationale for the research, and is first and foremost associated with conducting research

(Trafford & Leshem, 2008). The research design undertaken in this thesis was successful in terms of achieving the development of the ‘Human Fashion Brand Model’ and validating it. It firstly identified the research problem highlighted in chapters 1-6 and formulated the research gap to identify the sound research problem and need for a ‘Human Fashion Brand Model’. The proposed model was then developed using information from literature reviews in chapter 5 where the research methodology used in the research was also presented. It began by illustrating some of the terminology involved in research and explained the philosophical underpinnings, research methods adopted alongside the researcher’s justification in the choice made in taking the phenomenological approach.

Chapter 5 provided an overview and justification of the types of research philosophy, research approach, research methods and design which was used. “Theory building requires the amalgamation of a broad range of literature to provide evidence or confirm explanations to a given phenomenon... [it] is an attempt to plausibly explain something in a different light or perspective that has previously been suggested” (Wiseman, 2015). It was deemed sufficient to bring together the secondary data, attached with the industry knowledge and expertise of the researcher, in order to build the ‘Human Fashion Brand Model’. Utilising this method of theory building would allow the researcher to consolidate existing theories on celebrity fashion to understand the complex relationship between the different stakeholders. As specified based on the nature of the research question and the nature of research philosophy. The utilisation of the semi-structured interview approaches (section 5.5.1 and 5.6.1) would be employed to develop the proposed ‘Human Fashion Brand Model’ and to identify and explain the notable relationship

between the three stakeholders. According to Daymon and Holloway (2010), the advantages of semi-interviews are that they explore perspectives and perceptions of an interviewee and can be defined as a guided and structured conversation (Daymon & Holloway, 2010; Yin., 2003).

The chosen research methodology best enabled the researcher to gather interviewee opinions on the latest in celebrity fashion marketing and emulation. Williams and May (1996) state that ‘the method suitable to explain the investigated phenomenon is important because it is an essential component in the justification of the approach and methodology adopted in the research’. The researcher felt that the 3 interviews per symbiont category undertaken discussed in section 5.5.1 to validate the findings proved to be valid as they allowed the collection of the relevant information necessary to validate the model. To conclude, data was then analysed and summarised and conclusions drawn regarding the applicability and validity of the ‘Human Fashion Brand Model’, alongside the research methodology with recommendations for future research. The planned process of the steps espoused by the literature review to find the research problem of this thesis is outlined by (Figure 5.2) and allowed the choice of the most relevant research methodology.

## **8.4 Research Limitations**

In reviewing the development of the ‘Human Fashion Brand Model’, the following limitations are recognised:

- This research adopted a secondary data approach, whereby existing literature was combined with the researcher’s extensive industry knowledge to develop a ‘Human Fashion Brand Model.’ Primary data

collection could have been used to support its development, however, the interviewees involved in the validation process felt that the model sufficiently captured the symbiotic relationship, and therefore it is not perceived that the research outcome would have significantly changed.

- It can be claimed that the validity of the model would have been greater if tested on a greater number of interviewees. However, the purposely selected sample that represented stakeholders of differing views was felt as sufficient, and notably they all shared similar views.
- A particular challenge was to get the right mix of knowledgeable interviewees who had experience in the area of celebrity fashion marketing. Some of the celebrity A-list interviewees and fashion brands on the initial shortlist were too busy. However, they did say they felt the research was interesting and expressed an interest in viewing the findings once it had been completed. Though perhaps this would have offered differing perspectives on the validity of the ‘Human Fashion Brand Model’.
- It must also be recognised that the use of semi-structured interviewees as validation would include a degree of researcher bias, as it would be difficult for the interviewee to criticise the model in a setting with the researcher herself present. However, due to time limitations and the depth of validity required, it was not possible to adopt an approach without the researcher in attendance.
- As it is a completely new model, it does however come with some uncertainties as to what extent a model will contribute towards the use of analysing the celebrity, fashions, marketers/ brands and fashion

consumers. Therefore, it would be ideal to validate the model using a live case study with fashion product examples. However, the time limitations of this research again restricted this.

## **8.5 Research Novelty and Contribution of Knowledge of the Human Fashion Brand Model**

Despite the limitations listed above, the research findings of this research are both novel and valuable. The research identified that celebrities have long been considered through main stream media to influence society as they “display the same elements that constitute a brand and, therefore, are viable as human fashion brands” (Seno & Lukas, 2007). This need for a ‘Human Fashion Brand Model’ is also necessitated according to interviewees and their comments, due to celebrities frequently using social media.

100% of all the respondents did agree that elements in the proposed model (section 6.6) are applicable to the symbionts (the fashion celebrity, fashion celebrity marketers and fashion consumers). One interviewee (1 FCn) did not follow celebrity fashions at all but added a celebrity does not influence them in their purchases. However, they did confirm that there is a definite link between the symbionts. Many of the interviewees agreed that there were motivational factors behind what made them choose a particular fashion which was presented on the influence consumer factors. This theme need was on the admiration/ esteem level and what are the motivations behind individuals wanting to look presentable.

All the interviewees stated the model's terminology was sufficient and they agreed the model was easy to comprehend. 2 FCM highlighted the contribution to knowledge by pointing out *'you don't need to research beforehand. It's very much a process of induction rather than deduction. You are not starting from something and then going somewhere. You actually have something there and all you have to do is now draw conclusions'*. One of the outcomes was the model 'displayed how, adopting a particular celebrity fashion product to sell depends on many factors which the 'Human Fashion Brand Model' tries to capture through different levels and themes of needs successfully. This is presented in the fashion consumer needs section which recognises a need to identify with a reference group and be affiliated with a celebrity (Figure 6.5, 6.15 and section 6.7) which helped to strengthen the need for such a model and guide. 1 FCb added *'It has all the elements that I agree with, as there are progressive stages and different parts of information all together'*. Today, celebrities and marketers are under increasing pressure to understand the critical factors of the impact of celebrities and their fashions on consumer's (section 1.1, 2.2, 2.3.2.5, 2.4, 3.1 - 3.5 and 8.6). The same interviewee then went on to state that such a model *'allows marketers to map and see where a celebrity fits within which symbiont and what stage. It basically, does the job for you and appraisingly includes social media showing how, it has allowed a lot more access to celebrities and they inform us a lot more about what they have, where they purchase things from and what they are wearing'*.

The research also discusses fashion & branding in social media (section 3.2. and 3.3) and how, in turn, 'these advances have transmuted celebrities into commodities and help them to personalise information towards fashion consumers' (Neimark,



2016). This type of celebrity fashion dominance of social media sites such as Instagram and Twitter promote the continual exposure of celebrities. Especially suggesting how fashion consumers behave and how they should look and could provide the most appropriate model structure to depict those celebrities which have the ability to develop and successfully implement new fashion innovations using a level classification from 1-5 on the 'Human Fashion Brand Model' level in chapter 6.

Today's consumers require fashionable products and easier access to their favourite celebrity's fashions, intimate exposure of their favourite celebrities, faster consumption and convenient transactions. 3 FCn *'commented on how a lot of celebrities get their followers from Instagram and that impacts on consumer behaviour'*. Furthermore, presented in chapter 3 and in the 'Human Fashion Brand Model' in chapter 6. Influences of technology have allowed celebrities and their fame to become more immediate and instant (Taylor & Francis, 2015). Consumers articulate their personal identity and promote social interaction with others via celebrity fashion brands and the use of social media (J. Y. Lee, 2015a). Interviewees agreed that celebrities are often used to advertise and promote the sales of products because their mere presence results in motivating consumers to reach their ideal self, and are particularly effective at stimulating the natural tendency towards imitated behaviour (section 4.2.4). This validated the fashion celebrity exposure factor (section 6.6.4) theme need - fashion style level - which states the celebrity is an influencer and a fashion pusher with international consumer reach and creates innovative fashions to be diffused and adopted by fashion consumers. When asked about the model factors the fashion consumers felt that it would be useful to

marketers and themselves to know that they could be categorised by demographics of age and location; 2 FCn thought marketers and celebrities would find it useful to know *‘where I’ve been born and where I belong as a consumer? What exposure I have had and that I’m a male, it can break me down even more into a box through interests and my hobbies even’*.

The fashion celebrity marketer exposure (section 6.6.4) illustrates entity as a need theme as celebrity profile attractiveness level which states why the celebrity endorses products on social media and other platforms on a local, national or global and what does it mean? 2 FCn added, *‘I would say I use Instagram for the celebrities that I follow... for example, I can look at him (Daniel Craig) and admire him, his physique etc. there are such a lot of fusion of elements there that I can relate to personally. The benefits are you know what the celebrity is wearing, where they got it from and how much it is and some sites will come up with alternatives of versions of the same product but the prices will vary. And these make my search easier in comparison to searching in a store which is difficult’*.

### **The ‘Human Fashion Brand Model’ is Able to:**

The model identifies 7 symbiont factors below, 35 sub-factors within a 1 to 5-level scale, and 36 need theme-levels:

- **Fashion Celebrity-** Influence, Exposure and Impact.
- **Fashion Celebrity Marketer** – Exposure and Endorsement.
- **Fashion Consumer** – Need and Identification.

The ‘Human Fashion Brand Model’ opened up new dialogue of the symbionts and how celebrity fashion culture impacts on the lifestyle determinants of fashion

consumer groups and defined symbiotic relationships for celebrity fashion emulation. Thus, the research exemplifies how consumers build personal relationships with celebrities, their fashions and how fashion celebrities are an influential source of value to fashion celebrity marketers and fashion consumers. With this in mind the final model outcome synthesises aspects of the key symbionts, incorporating the key roles, positioning, assessment, influences and impacts of celebrity fashions adopted by consumers for the purpose of emulation and can be used as a positioning guideline for celebrities', marketers and others such as academics in recognising the interrelationship. The 'Human Fashion Brand Model' displayed different parameters of the diverse celebrity fashions through factors, sub-factors, need theme levels (section 6.3 and Figure 6.2) and has the ability to measure and encapsulate the following:

- Measure the symbiotic relationship and effectiveness of fashion celebrities/ fashion celebrity marketers and how they create new fashion innovations.
- Analyse why fans/consumers purchase trends which their favourite celebrities are wearing.
- The positioning of fashion consumers who emulate fashion celebrities.
- The positioning of fashion celebrities and celebrity fashion marketers.
- Assess levels of celebrity influence amongst fashion consumers.
- Monitor celebrities' and their popularity levels.
- Fashion celebrity inspiration.
- Measure the purchasing of fashion consumer items with the intention to look fashionable and purposely imitate.
- Investigate why fashion consumers store messages of the fashion celebrity's idealised images of beauty and physical attractiveness and feel the desire to imitate them.
- The impact of celebrity fashions on the fashion consumer and what constitutes as a successful fashion.

- That fashion celebrities can become human fashion brands and effectively become embedded in the consumer psyche.

The model and questions also discovered an increase in views of products being ethical and in keeping with fashion consumer morals. 2 FCb said *'the fashion campaigns I have done, I guess were because they were big named brands/ very famous brands and I felt it would be good to be associated with those types of brands that I believed in that were ethical'*. The 'Human Fashion Brand Model' provides information and helps to answer some of the rhetorical questions raised and can be useful for fashion celebrities, fashion celebrity marketers and celebrity fashion consumers alike in evaluating the success, diffusion and adoption of a celebrity's fashion, to promote a better understanding of the key issues in the fashion industry and why consumers are driven to imitate their favourite celebrities. The model is about understanding these influences and impacts of the fashions of celebrities on fashion consumers and how fashion celebrities actively engage in influencing in each of the stages and as mentioned before at this point, it isn't about moving levels but recognising what each level (1-5) is. These differing extremities/ levels 1-5 ensured a broader range and depth of validation in each stakeholder group (chapter 6 and appendix 2).

## **8.6 Recommendations for Future Research**

Overall, the study highlights the aim of this research which was the development of a ‘Human Fashion Brand Model’ to define critical symbiotic relationships for celebrity fashion emulation. Subsequently, the developed model is complex and is based around the development of theory, theory building and then validated. The ‘Human Fashion Brand Model’ highlighted the following recommendations in this chapter:

The model can be advanced by software and adapted to build the profile of a fashion celebrity / fashion brand / fashion consumer in a more useable format (digital interface) for industry to use, and for marketers and celebrities to understand. However, at this stage it is a positioning tool which draws together existing theories into a cohesive model. One way the model can be adapted is to use the model to map an individual’s consumer life in progressive stages (youth to older age) which will be useful in extracting their purchasing information to both monitor the celebrity fashion consumer behaviour choices of fashion consumers by measuring:

- Their favourite celebrities that they follow or have followed over a period of time.
- What fashion brands they have used.
- Their exposure.
- Their shopping experiences.
- Their buyer behaviour.
- Loyalty
- How they have been impacted

‘The Human Fashion Brand Model’ allows retail outlets to understand how they can work with celebrity fashion led campaigns to build on displays, merchandising,

mannequins and atmospherics. This is because they can take it one step further from seeing a fashion product on the phone on a small screen to how it visually appeals to the fashion consumer in front of them in a retail fashion environment. This can have a positive outcome as fashion celebrity marketers are able to promote other connected products and lines as there can be increased sales if there is a celebrity, their fashion and a brand story that the fashion consumer can connect to.

There are forthcoming concerns with celebrity fashions and imitations. It must be emphasised that there is a growing number of consumers that are becoming educated and are purchasing ethical and sustainable products. Online fashion sites like Boohoo.com, Pretty Little Thing, Nasty Gal and Missguided offer masses of clothes at considerably low prices and trade on frequently renewing collections which are regularly updated a more rapidly than the high street. In August 2018, there was a 50% rise in sales and increased social media followers. This gave rise to the 'wear it once' trend which is alarming MP's on the growing fast fashion's effect on the environment, as there is a trend of posting outfits on social media making some women feel like they can't wear the same thing more than once. "We see celebrities doing that - all the big influencers you barely see them wearing the same thing twice" (Newsbeat, 2018). Such clothing often ends up on landfills or is sent as aid to Developing Countries, such as Rwanda. However, last year, Rwanda, Kenya, Tanzania, Uganda and Burundi announced their intention to phase out imports of secondhand clothing and shoes from western countries by 2019 as a 'to protect our people' campaign. More recently, there have been reports that there is a risk of catching diseases by clothing sent, and therefore, they have opted to not wear them. Future research is necessary to explicate this phenomena (Gambino, 2017).

The model highlighted the growth in the new genre of celebrity which can be investigated in the future where celebrities are sharing the spotlight with a new caliber of self-acclaimed celebrities that are more commonly called influencers (vloggers and bloggers). Influencers make money of their blogs and vlogs through banner ads but can also make a lot more by posting sponsored content (write ups that brands pay for) which allows them to earn a portion from the sales that come from their fan base. This has many advantages, as these influencers are able to command money (up to £50,000) to host events and work with A-list brands such as YSL, Ralph Lauren and CK (Piazza, 2016). This opens up discussion as to:

- Are influencers/ vloggers credible celebrities in their own right?
- What celebrity loyalty means through media and its impact on fashions.
- How online celebrities can maximise loyalty rewards and codes for future trends?
- What is the meaning of celebrity fashion beauty to the fashion consumer?
- How far will the consumer will go in their quest to be like their favourite fashion celebrity that they are influenced by?

Moreover, the investigation found that there is a new “era of power given to celebrities and fashion brand collaborations” (Stanford, 2016). This is introducing a new influx of celebrities dictating not only how we dress, but also how our children should dress, and making celebrity babies such as Beyoncé’s become celebrities themselves. Beyoncé is a fashion icon and recently was inspired by her own personal appreciation for workout clothes and started a fashion line (Ivy Park) with Topshop (Gilliland, 2016). Ivy Park is a typically ‘Beyoncé-esque’ brand and Beyoncé quoted the following about her fashion brand:

*'True beauty is in the health of our minds, hearts and bodies. I know that when I feel physically strong, I am mentally strong and I wanted to create a brand that made other women feel the same way'.*

Figure 8.1 Beyoncé Ivy Park



The 'Human Fashion Brand Model' also has the future potential to be used to identify the disadvantages relating to following celebrities, such as the increasing uptake of plastic surgery which is becoming popular because individuals want to wholesomely look like their favourite celebrity. Thus, media and celebrities are creating ideals of beauty that are making the same look popular and everyone the same. Moreover, consumers are going one step further than just imitating the clothes of their favourite celebrities they are actually willing to get in to financial debt and hurt in the process.<sup>1</sup> FCb added *'celebrities should be positive role models and present themselves more carefully as it isn't just about the fashion it is about the whole image and package, because sometimes followers and fans can not differentiate between the two (the fantasy image and the reality)*. Thus, is media forcing fashion consumers with an impossible image of beauty? (Pringle, 2004).



The 'Human Fashion Brand Model' is able to reveal how consumers emulate trends as they diffuse and become more accepted by the exposure of celebrity fashions. It can also be applied to specific celebrities', individuals and reference groups to further analyse how consumers store messages of the celebrity's idealised images of beauty and physical attractiveness and why they feel the desire to imitate them; through levels of attachment and conforming (dream formula). The following statement encapsulates the purpose and aim of this research from a fashion consumer symbiont's perspective.

***'I can't get the celebrity Joanna Smith's lifestyle and I can't get her millions; I can't get her houses or her beautiful husband but I can get her clothes and if they are too expensive, I can get something similar on the Highstreet or online'.***

The research discovered at a high level, there is a prominent attachment of the celebrity by the consumer, whereby the celebrity is a fashion trendsetter and whatever they choose to wear works. This is when the celebrity's fashion has now become a public form of human research and development. Finally, the researcher also made a personal observation from the process of this research. To some extent it appears that the media and society is instilling a godless society. Suggesting "an absence or lack in existence, which is probably ultimately related to the decline of organised religion (Rojek, 2001). However, human beings, it appears, still have an innate need to have belongingness, to follow, have worthiness and a sense of recognition. Individuals feel the need to still follow something or belong to a reference group and have made celebrities into idols to fulfill that gap. The extent to which this is the case, needs to be substantiated by further research.

## **8.7 Chapter Summary & Endnote**

This chapter concludes this research and summarises the completed work described from chapter 1 to chapter 8. As a finishing chapter, it presented the research aim and objectives and provided an outline of how the ‘Human Fashion Brand Model’ evolved and was developed. A breakdown of the research need, justification, methodology has been explained with a brief overview of the findings. The study presented valuable results and insights that could be refined in the future for the purpose of dissemination. The research limitations have been recognised together with a summary of the novelty of the research and contribution to knowledge

This investigation illustrated how “marketing thought has shifted from viewing celebrities as merely brand endorsers” (Fleck, 2012; Ilicic & Webster, 2016; Kelting & Rice, 2013; Kowalczyk & Royne, 2013) to celebrities as constructed ‘human brands’ (Ilicic & Webster, 2011; Keel & Nataraajan, 2012; Moulard et al., 2015; Thomson, 2006) – a concept coined by the mainstream media and is not one that has been fully developed in the academic literature (Kowalczyk & Royne, 2013). Therefore, the researcher has developed a ‘Human Fashion Brand Model’ that assimilates different theories to describe the complex relationship between the symbionts.

Today, fashion consumers are placing more emphasis on purchasing celebrity fashions and on how consumers can perceive these brands and products associated with celebrities as being more prestigious, of higher quality or otherwise more desirable (Batra & Homer, 2004; Keller, 1993; Spry et al., 2011). “This narcissistic

self-invention of the famous depends upon short term, fluid and mobile constructions of identity and constructions of selfhood that can be adopted” (Elliott, 2003). Furthermore, through fashion celebrity marketers utilising these fashion celebrities,’ consumers are able to, in their minds get closer to the celebrity and view the celebrity as someone in their life. This “means for the consumer and fans, the possessing of a deep attraction for given celebrities that as a result re-moulds both lifestyle and embodiment ...requiring the individual to be desirable” Rojek (2001) and resulting in more and more fashion consumers wanting to pursue sameness and shopping to create cloned looks inspired by celebrities and their fashion.



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Appendix

# **APPENDIX**

## **1**

## **Appendix 1a -Breakdown Review / Capability Maturity Model Applied to the Celebrity Fashion Marketing**

### **Industry**

	Level 1	Level 2	Level 3	Level 4	Level 5	
<b>2.2. Celebrities as Role Models</b>	<b>Popularity</b>  The celebrity's popularity and recognition motivate the public's acceptance or desire to pursue these celebrities' personalities, lifestyles, appearances, and behaviours.	<b>Behaviour</b>  At this level the celebrity is conceived of having significant relevance upon an individual's evaluations, aspirations, or behaviour (Park and Lessig). Favourable responses to celebrity endorsements might occur only when consumers perceive the images or meanings the celebrities represent and convey them as desirable.	<b>Mimicry</b>  Kelman's social influence theory explains celebrity influences. Suggesting that identification occurs when individuals conform to the attitude or behaviour advocated by another person, e.g. a celebrity, because these individuals derive satisfaction from their belief that they are like that person in some aspects.	<b>Emulation</b>  Individuals emulate the attitude or behaviours of celebrities because they aspire to be like them	<b>The-self</b>  At this level the Individuals own self-esteem is motivated to act in a way that establishes and enhances their ideal self. Consumers conform to attitudes and behaviours endorsed by celebrities that are perceived to possess the qualities the consumers want to achieve their ideal image (Sirgy).  <b>Note: From a fashion celebrity's perspective on this level the celebrity has a purpose 'beyond just a celebrity'.</b>	<b>Reference</b>  Level 3 (S. Choi & Rifon, 2007)  (Sirgy, 1982b)  *Belk, Gobe

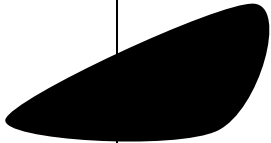
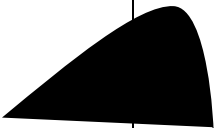

<b>2.3.2. Classifications of the Celebrity</b> *Rojeks Classifications	<b>Celeactors</b>	<b>Celetoid Celebrities</b>	<b>Achieved Celebrity</b>	<b>Attributed Celebrity</b>	<b>Ascribed Celebrity</b>	(Rojek, 2001)
<b>*Ulmer Scale Classification</b>	<b>D-list</b>	<b>C-list</b>	<b>B-list</b>	<b>B+ list</b>	<b>A-list</b>	(Ulmer, 2005)
<b>*The David Brown Index Celebrity Classification</b> This type of evaluation allows marketers and industry specialists to analyse how the celebrity's awareness, appeal and relevance to a brand's image influences consumer buying behavior" (Repucom, 2016a)	<b>Awareness</b> Expressed as a percentage.	<b>Appeal</b> Their pop ubiquity, trust, endorsement spokesperson ability.	<b>Trendsetter</b> Their position.	<b>Influence</b> Influence do they have any?	<b>Aspiration</b> Do we want his or her life?	(Repucom, 2016a)
<b>2.4. Market Levels of Fashion Brands</b>	<b>Value market</b>  Primark and Matalan	<b>Mass market high street</b>  H&M, New Look	<b>Mid-level high street</b>  Topshop, M&S, River Island	<b>High end high street brands</b>  All Saints, Karen Millen	<b>Luxury brands ready to wear</b>  Marc Jacobs, Dior, Chanel, Moschino	(Katharina, 2012)
<b>2.4.1 Using Celebrities as Fashion Brands</b>	<b>Celebrity promotion</b> Charites /lending celebrity voices	<b>Endorsing products on social media</b>	<b>Brand collaboration</b>	<b>Celebrity branded products</b>	<b>Celebpreneurs (brand empires)</b>	(Euromonitor, 2014)

<b>2.4.3 Direct Increase of Sales Due to a Celebrity Endorsement</b>	<p>Reality stars YouTube vloggers Social media</p> <p>'As seen on screen' an online retailer that established in 2012 whose products emulates only celebrity fashion.</p>	<p>Reality/ Soap TV stars</p> <p><b>Note: On these level D-list celebrities can have in some ways the same exposure as they are on the same platform as A-listers. This traditionally was not done.</b></p> <p>A-list celebrity socialites. Kardashian-Jenner's (Kylie Jenner Lipstick) <b>Note: High end celebs can be in level 2 and 3 and maximise more sales.</b></p>	<p>Rhianna Beyoncé</p> <p>David Beckham – Adidas</p> <p>Rita Ora –Adidas Essentials</p> <p>Justin Bieber - Calvin Klein</p>	<p>Burberry- Romeo Beckham</p> <p>Material Girl – Madonna and Lourdes</p> <p>Jay-Z -Rocawear</p>	<p>Celebrity marketing in luxury communications</p> <p>Jackie Onassis – Gucci</p> <p>Audrey Hepburn - Givenchy</p> <p>Leonardo DiCaprio - TagHeuer</p> <p>The Great Gatsby – Armani</p> <p>Sarah –Jessica Parker – Shoes</p>	<p>(Doran, 2012)</p> <p>(Farrell, 2015)</p> <p>(Renfrew &amp; Renfrew, 2014)</p>
<b>2.4.5 Ideals of Beauty in Fashion</b>	<p>Magazines</p>	<p>Social media: Twitter Facebook Instagram</p>	<p>Celebrity featured advertisements</p>	<p>Fashion Magazines Vogue Glamour GQ</p>	<p>*Luxury brand marketing*Content website /Online*Fashion magazines and publications*Social media*Smart technology –mobile phones*Blogs*Brand ambassadors*Their</p>	<p>(Lobell, 2015)</p>

					exclusive shop windows.	
					<p><b>Note:</b> New technological advances have allowed communication to change for example future technology could see RFID (radio frequency identification tags which could allow celebrities and fashion brands to have a more streamlined personal connection.</p>	
<b>3.2. Celebrity Impact on Human Behaviour &amp; Purchasing</b>	Products which offer functionality.	Purchase products which fashion accessories garner the most attention.	Improvement of presentation and desirability	The need to purchase those fashion products which are up to date and come with a certain image.	The need to purchase those fashion products that are worn by celebrities whether for status, luxury, trendiness or the enhancement of the-self.	<p>(Pringle, 2004).</p> <p>(Evans, 1989).</p> <p>(Property, 2013).</p>
<b>3.3 The Celebrity Image Importance for Marketers</b>	Every product has an image.	Celebrity endorser fits image/brand .	Marketers try to bring the celebrity image to the product/brand closer to the expectation of the consumer through the use of the celebrity.	The transference of cultural symbolic meanings to the consumer.	The fashion product has tapped into the emotion of the consumer of being aesthetically beautiful (Pringle, 2004)	(Pringle, 2004)

<b>Table 3.1 Celebrity Brand Relationships</b>	Social media endorsement	Naming products after celebs	Paying for	Paid or unpaid product placement	Paid for advertising to mass audience	(Cope & Maloney, 2016)
<b>Table 3.2 Celebrity Endorsement and Their Impact</b>	<b>CONGRUENCE</b> A fit congruence is a key concept in celebrity endorsement. It ensures a fit between the brand and the celebrity. It must be credible to the consumer that the celebrity would wear the brand.  	<b>CONGRUENCE</b>  	<b>ACCEPTANCE</b> Attractiveness and appeal. Where aspiring to look like a celebrity in terms of hair style, clothing allows the consumer to enter the world of the celebrity lifestyle e.g. young women adopting the style of the celebrity they admire and they trough through magazines to get the latest celebrity look  	<b>TRANSFERERNC</b>  	<b>TRANSFERENCE</b> When a celebrity endorses a brand associated with their profession such as sportsmen endorsing Adidas or Nike. The theory transference suggests that consumers will feel some of the skills of the celebrity might rub off on to them if they purchase and use the brand.  	(Cope & Maloney, 2016)
<b>Level of Imitation &amp; Meaning of Fashion Brands to the Consumer</b>	Merchandised fashion clothing in store.	Hair Beauty Style	Follow trends fashion and celebrities.	Feel the need to look like the celebrity	Level of imitation is high- This consumer looks for celebrity products for status, needs and a relationships to embrace, attach and belong for their imagined intimacy with media figures.	



<b>3.5.2. FRED Tool</b>	<b>FAMILIARITY</b>	<b>FAMILIARITY</b>	<b>RELEVANCE</b>	<b>ESTEEM</b>	<b>DIFFERENTIAITION</b>	(Marketing-School.org, 2016)
<b>3.5.4. The McCracken's Meaning Transfer and Emulation Model</b>	Celebrity image and reputation.  Celebrity persona attributes and achievements.	Meaning passed from celebrity to product endorsed.		Celebrity fashion product transfer of meaning to consumer	Process of meaning transfer = complete when consumers use the meanings transferred to help construct their own identities by emulating.	(McCracken, 1989)
<b>3.5.6. Maslow's Hierarchy of Needs</b>	<b>Physiological</b>	<b>Safety</b>	<b>Love &amp; Belonging</b>	<b>Esteem</b>	<b>Self-Actualisation</b>	(Maslow & Frager, 1987)
<b>3.5.8. Rogers Model of Innovation and Adoption.</b>	Laggards	Late Adopters	Masses	Opinion leaders	Fashion Innovators	(Rogers, 1983)
<b>Innovation &amp; Fashion Adoption</b>	Basic Product	Style	Fashion	Fashion	Fad	
<b>Curves:</b>						
<b>4.3.4. The-Self</b>	The-self esteem /self-	Actual self	Fantasy	Self-image completion theory	Self-image congruence (Products will be chosen when their attributes match some aspects of the-self).	(McLeod, 2008)

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<b>4.4. The-Self &amp; Consumption</b> <b>(External objects as part of individuals)</b>	Social level	Community level	Group level	Family level	Individual level from personal possessions.	(Bahman, 2014)
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# **APPENDIX**

## **2**

## **Sample Letter to Interview Participants**

Date 01.01.2018

Dear -----,

Dear Participant,

I am a Ph.D. student at the School of Built & Environment at the University of Salford. I am currently undertaking a research which aims to develop a human fashion brand model to define critical symbiotic relationships for celebrity fashion. Since you work within the industry and fit in to the category of fashion celebrity, fashion marketer and celebrity fashion consumer. Thus, I have selected semi structure interviews will be conducted to collect information regarding the key factors within celebrity fashion emulation.

Each interview will take no more than one hour of your time. The information gathered for this project would be analysed and the final results of this study will be available to all those interested who participated in the study upon request. This is a confidential, anonymous study. Collected data will be confidential to the researcher only. No names will be entered to the study database quoting, an anonymous code name which will be given to each expert.

We would be delighted if you be willing to participate and please do contact myself if you require any further information.

Yours sincerely,

**Fiqua Iqbal PhD Candidate**

School of the Built Environment

University of Salford

Email: f.iqbal6@edu.salford.ac.uk

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## **Sample Participant Information Sheet**

Date 01.01.2018

\_\_\_\_\_  
\_\_\_\_\_

Dear Interviewee,

Thank you for your willingness to participate in this research and this semi-structured interview process. You are one of nine (9) individuals from all over the world being asked to help identify factors influencing celebrity fashion emulation and to:

1. To gain an advanced theoretical knowledge and understanding of the celebrity as a 'human fashion brand' and the relationship with consumers who emulate them.
2. To critically explore existing marketer fashion theory models/ tools and fashion technology adoption models.
3. Examine emulated fashion inspirations and the meanings transferred, diffused and adoption to the fashion consumer.
4. Define and develop the 'Human Fashion Brand Model' which analyses the progressive stages of emulation of celebrity fashions.
5. Develop and implement an appropriate research methodology to undertake this study.
6. Develop and validate the 'Human Fashion Brand Model' and the factors of celebrity fashion influence, celebrity fashion exposure and celebrity fashion impact.

Responses from the semi-structured interview will be validated. Should you have any more questions, please contact me on [f.iqbal6@edu.salford.ac.uk](mailto:f.iqbal6@edu.salford.ac.uk). I thank you for your interest and participation. Please note that, any information given will be treated with the strictest confidence and respondents will remain anonymous in this study. For the purpose of the data analysis and quoting, an anonymous code name will be given to each expert and all names and addresses of the experts will be removed from the transcripts when included in the appendices.

Kind regards

Fiqua Iqbal. PhD candidate

School of the Built Environment,  
University of Salford,  
Salford, Greater Manchester,  
M5 4WT, United Kingdom.

## **Interview Questions**

<b>Profile of Interviewee</b>			
<b>Background</b>	<b>The Fashion Celebrity</b>	<b>Celebrity Fashion Marketer</b>	<b>Celebrity Fashion Consumer</b>
<u>Celebrity promotion activities</u>	1) Do you consider yourself as a fashionable celebrity? Yes / No And do you use fashion and clothing to convey a message? If yes, in what way?	1) Do you consider yourself as a fashionable brand? Yes / No If yes, in what way? Do you use fashion and clothing to convey a message?	1) Do you consider yourself as a fashion-conscious person? Yes / No If yes, in what way? Do you use fashion and clothing to convey a message?
<u>Influential fashion level</u>	2) Do you think fashion celebrities are role models/ influencers in fashion?	2) Do you think fashion celebrities are role models/ influencers in fashion?	2) Do you think fashion celebrities are role models/ influencers in fashion?
<u>Fashion brand collaborations</u>	3) Would you consider collaborating with a fashion brand?	3) Have you ever collaborated with a fashion celebrity?	3) Does a celebrity fashion collaboration appeal to you?
<u>Age of fashion followers and target market</u>	4) The age of the target market that follow your fashion.	4) The age of the fashion consumer target market.	4) The age level of you as a fashion consumer.

<u>Motivational factors</u>	5) What are the motivational factors which make you choose a particular fashion?	5) What are the motivational factors which make you choose a particular fashion celebrity for a brand?	5) What are the motivational factors which make you choose a particular celebrity or fashion brand to follow?
<u>Celebrity appeal</u>	6) Are you more attractive as a celebrity who promote fashion products' /brands? And why do your fans have an attachment and loyalty to you and the products you endorse?	6)What do you think is the attraction and appeal as a celebrity who promotes fashion products' /brands and why are they loyal to the products you endorse?	6)Are you attracted as a consumer by celebrities? And why do you have an attachment and loyalty to them and the fashion products they endorse?
<u>Consumption and purchasing behaviour</u>	7) Do you think you as a celebrity influence the consumer desire to purchase?	7) Do you think fashion celebrities influence the desire to purchase?	7) Do these fashion celebrities influence your desire to purchase?
<u>Imitation impact</u>	8) Do you think fashion consumers identify with you and your fashion innovations?	8) Do you think fashion consumers identify with fashion celebrities and their innovations?	8) Do you identify with fashion celebrities and their innovations?

	<b>The Fashion Celebrity</b>	<b>Celebrity Fashion Marketer</b>	<b>Celebrity Fashion Consumer</b>
<b>Fashion Activity</b>	9) Has there been an increase in the following of your fashions? Yes/No and	9) Do you think there is an increase in the following of the fashions of celebrities Yes/No and does this impact on consumer behaviour, if so how?	9) Do you think there is an increase in the following of the fashions of celebrities? Yes/No and does this impact on consumer behaviour, if so how?

	<p>does this impact on consumer behaviour, if so how?</p> <p>10) Have you been employed as a fashion celebrity to brand fashion products before? Yes/No What influences you on those choices/factors.</p>	<p>10) Have you employed a fashion celebrity to brand products before? Yes/No What influences you on those choices/factors.</p>	<p>10) Do you follow any fashion celebrities? Yes/No What influences you on those choices/factors.</p>
<p><b>Celebrity Marketing</b></p>	<p><b>Fashion</b></p> <p>11) What platforms of fashion marketing do u use to promote your fashions/fashion brands?</p> <p>e.g. Magazines social media newspaper</p> <p>-What do u see as successful</p> <p>-What are the benefits</p>	<p>11) What platforms of fashion marketing do you use to promote your fashions/fashion brands? e.g. Magazines social media newspaper</p> <p>-What do u see as successful</p> <p>-What are the benefits</p>	<p>11) What platforms do u use to access fashion updates to promote your fashions/fashion brands? e.g. Magazines social media newspaper</p> <p>-What do u see as successful</p> <p>-What are the benefits</p>
<p><b>Campaigns</b></p> <p><b>What do you use?</b></p>	<p>12) Do u use celeb fashion campaigns? If so, what types of marketing do you think affects your target market</p> <p>13) Do you consider yourself as a fashion inspiration and is your fashion styling a part of your fashion celebrity strategy?</p> <p>14) Do you think there is a relationship between the fashion celebrity, fashion marketer and the fashion consumer?</p> <p><u>Supplementary questions -</u> Are you aware that people follow your celebrity fashion? Have you adopted any fashion campaigns? What factors did you think about? Has it resulted in any increase of sales?</p>	<p>12) Do u use celeb fashion campaigns? what types of marketing do you think affects your target market?</p> <p>13) How important is it for you to have a celebrity who is a fashion inspiration to endorse your product?</p> <p>14) Do you think there is a relationship between the fashion celebrity, fashion marketer and the fashion consumer?</p> <p><u>Supplementary questions -</u> Have you used celebrity fashion? Are you aware that people follow your fashion campaigns? What factors did you think about? Has it resulted in any increase of sales?</p>	<p>12) Are you impacted by celeb fashion campaigns? what types of mkg do you think affects you</p> <p>13) What makes you choose a fashion/fashion brand and are they more of an inspiration if they are endorsed by a fashion celebrity?</p> <p>14) Do you think there is a relationship between the fashion celebrity, fashion marketer and the fashion consumer?</p> <p><u>Supplementary questions -</u> Have you used celebrity fashion? Do you follow celebrity fashion campaigns? What factors did you think about?</p>



			<i>Has it resulted in an increase of buying for you?</i>
<b>Tools</b>	<p>15) Are you aware of any theories or models that describe the fashion consumer and how they are impacted by the behaviours of fashion celebrities yes/no</p> <p>16) Are there any theories or models that you use to allow your fans/followers to be placed in to levels of emulation by their consumption patterns.</p> <p>17) How do you assess if you have the right campaign/endorsement for you as a fashion celebrity? Please can you list the factors that influenced your fashion choices. ..... ..... ..... .....</p> <p>18) Is there a tool that you use, when you are promoting a new fashion to measure the success of your fashion communications and promotion? How do you measure the success?  <ul style="list-style-type: none"> <li>- Was it a success or not?</li> <li>- How much money did generate?</li> <li>- How much interest in the brand?</li> <li>- How was it measured?</li> </ul> </p>	<p>15) Are you aware of any theories or models that describe the fashion consumer and how they are impacted by the behaviours of fashion celebrities yes/no</p> <p>16) Are there any theories or models that allow fashion brands to be placed in to levels by the fashion consumers emulation of fashion consumers and their consumption patterns and which fashion celebrities they follow alongside which fashion brands they follow.</p> <p>17) How do you assess if you have the right celebrity for a campaign/endorsement?  Please can you list the factors that influenced your fashion choices. ..... ..... ..... .....</p> <p>18) Is there a tool that you use, when you are promoting a new fashion to measure the success of your fashion communications and promotion? How do you measure the success?  <ul style="list-style-type: none"> <li>- Was it a success or not?</li> </ul> </p>	<p>15) Are you aware of any theories or models that describe the fashion consumer and how they are impacted by the behaviours of fashion celebrities yes/no</p> <p>16) Are there any theories or models that you know of to help you understand how you as a fashion consumer are placed in to levels of emulation by your consumption patterns and which fashion celebrities you follow alongside which fashion brands you follow.</p> <p>17) How do you assess which products are right for you from a fashion celebrity campaign/endorsement?  Please can you list the factors that influenced your fashion choices. ..... ..... ..... .....</p>

		<ul style="list-style-type: none"> <li>- How much money did generate?</li> <li>- How much interest in the brand?</li> <li>- How was it measured?</li> </ul>	
<b>Imitation Impact</b>	<p>19) Are you aware that fashion consumers look to emulate (imitate) the fashions of celebrities such as yourself as a desire and to fulfil multiple needs of inspiration and lifestyle.</p> <p><i>That maybe they are looking for a gap to be fulfilled which is more than just fashion clothing but to increase their experiences/ perception/ status and lifestyle.</i> Can you give examples? ..... ..... ..... .....</p>	<p>19) Are you aware that fashion consumers look to emulate (imitate) the fashions of celebrities as a desire and to fulfil multiple needs of inspiration and lifestyle.</p> <p><i>That maybe they are looking for a gap to be fulfilled which is more than just fashion clothing but to increase their experiences/ perception/ status and lifestyle.</i> Can you give examples? ..... ..... ..... .....</p>	<p>19) Are you aware that some fashion consumers look to emulate (imitate) the fashions of celebrities, as a desire and to fulfil multiple needs of inspiration and lifestyle.</p> <p><i>That maybe they are looking for a gap to be fulfilled which is more than just fashion clothing but to increase their experiences/ perception/ status and lifestyle.</i> Can you give examples? ..... ..... ..... .....</p>
<p><b>Introduce Model</b></p> <p><b>The Human Fashion Brand Model:</b> I have developed a model that I hope various stakeholders can use in the area of celebrity fashion and with a focus on fashion consumers who choose to imitate fashion celebrities.</p> <p>21) This is my human fashion brand model (illustrates celebrities as moving from endorsements to human brands and now in addition becoming the product and the brand as a complete entirety of what they do). There is becoming more of a need to understand</p>	<p>The human fashion brand model is as a celebrity fashion classification system to help monitor the performance, success, adoption rate of celebrity fashions, alongside measuring the success of fashion consumer sales and emulation impacts.</p> <p>20) Is it useful to see where you fit and could you map yourself on the model by the:</p> <ul style="list-style-type: none"> <li>- Exposure you generate?</li> <li>- Market fashion celebrity by appeal and market levels.</li> </ul>	<p>The human fashion brand model is as a celebrity fashion classification system to help monitor the performance, success, adoption rate of celebrity fashions, alongside measuring the success of fashion consumer sales and emulation impacts.</p> <p>20) Is it useful to see where you fit and could you map yourself on the model by the:</p> <ul style="list-style-type: none"> <li>- What exposure the fashion celebrity could generate?</li> </ul>	<p>The human fashion brand model is as a celebrity fashion classification system to help monitor the performance, success, adoption rate of celebrity fashions, alongside measuring the success of fashion consumer sales and emulation impacts.</p> <p>20) Is it useful to see where you fit and could you map yourself on the model by the:</p>

<p>where the fashion celebrity, celebrity fashion marketers and celebrity fashion consumers fit in. This is my human fashion brand model.</p>	<ul style="list-style-type: none"> <li>- Celebrity level of promotion.</li> <li>- Activity levels whereby fashions are communicated.</li> <li>- Fashion consumer's demand levels.</li> </ul> <p>21) Do you think this model can help with understanding the position of celebrity fashion marketing and the impact of emulation on fashion consumers? Would such a guide be useful?</p> <p>22) Do you think the model helps you to understand the relationship between the symbionts?</p> <p>23) Do you think it is easy to understand/easy to use?</p> <p>24) Do you think there is anything missing? How useful do you think this model will be?</p> <p>25) Are there any activities that this model identifies that you haven't thought about before or haven't looked at?</p>	<ul style="list-style-type: none"> <li>- Market fashion celebrity by appeal and market levels.</li> <li>- Celebrity level of promotion.</li> <li>- Activity levels whereby fashions are communicated.</li> <li>- Fashion consumer's demand levels.</li> </ul> <p>21) Do you think this model can help with understanding the position of celebrity fashion marketing and the impact of emulation on fashion consumers? Would such a guide be useful?</p> <p>22) Do you think the model helps you to understand the relationship between the symbionts?</p> <p>23) Do you think it is easy to understand/easy to use?</p> <p>24) How useful do you think this model will be?</p> <p>25) Are there any activities that this model identifies that you haven't thought about before or haven't looked at?</p>	<ul style="list-style-type: none"> <li>- Illustrate what type of fashion exposure he/she impacts on you?</li> <li>- Market fashion celebrity by appeal and market levels.</li> <li>- Celebrity level of promotion.</li> <li>- Activity levels whereby fashions are communicated that impact on you./ Fashion consumer demand levels.</li> </ul> <p>21) Do you think this model can help with understanding the position of celebrity fashion marketing and the impact of emulation on fashion consumers? Would such a guide be useful?</p> <p>22) Do you think the model helps you to understand the relationship between the symbionts?</p> <p>23) Do you think it is easy to understand/easy to use? Do you think there is anything missing?</p> <p>24) How useful do you think this model will be?</p> <p>25) Are there any activities that this model identifies that you haven't thought about before or haven't looked at?</p>
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# **APPENDIX**

## **3**

## **Interviewee Answers**

### **The Fashion Celebrity / Fashion Celebrity Marketer /Celebrity Fashion Consumer**

1) Do you consider yourself as a fashionable celebrity?

A fashionable brand?

A fashion-conscious individual? Yes / No

And do you use fashion and clothing to convey a message? If yes, in what way?

1 FCb = Yes

2 FCb = Yes

3 FCb = Yes, because you have got to be seen and noticed.

1 FCm = Yes,

2 FCm = Yes, I consider myself as a style pursuer, I work with style and that's it -whether it's fashion, beauty or interior design - I'm a style worker.

3 FCm = Yes

1 FCn = No

2 FCn = Yes

3 FCn = Yes

And do you use fashion and clothing to convey a message?

1 FCb = Yes definitely.

2 FCb = Yes, in some ways. I'm in the band as the front of person I definitely have to think about what I'm wearing especially as I would have to coordinate with the other band members.

3 FCb = Yes

1 FCm = Yes, we do.

2 FCm = Absolutely I think everybody does, in little doses or strong doses. Everybody dresses for something, even when you are dressed in drab you are communicating some sort of drabness.

3 FCm = Yes, in the future, I can see us doing this more and more.

1 FCn = No

2 FCn = Personally, it is just about me feeling good and comfortable. So, clothing in some ways is stating a message about me. As long as I like it and I think it looks good and that it is unique I will wear it regardless.

3 FCn = Yes

#### Influential fashion level

2) Do you think fashion celebrities are role models/ influencers in fashion?

1 FCb = Yes, they are.

2 FCb = Yes

3 FCb = Yes, they are.

1 FCm = Yes

2 FCm = Yes

3 FCm= Yes

1 FCn = Yes, they influence fashion - because designers give them clothes to wear for exposure.

2 FCn = Oh yes massively.

3 FCn = Yes

### Fashion brand collaborations

3) Would you consider collaborating with a fashion brand / celebrity?

1 FCb =Yes, I would, if they represent positive things.

2 FCb = Yes, I already have with Diesel, H & M, Gap and John Lewis.

3 FCb = Yes

3\*) Have you ever collaborated with a fashion celebrity?

1 FCm = The company has from time to time

2 FCm = Yes, the list is endless, I can tell you. However, the ones that wouldn't mind being quoted are.

-Colin Firth

-David Beckham

-Will Young

-Dermot O Leary

3 FCm = Yes, with Leonardo DiCaprio, Daniel Craig and Ben stiller. Including also gifting.

3\*) Does a fashion celebrity collaboration appeal to you?

1 FCn = No

2 FCn = Yes, it does.

For example, Gerard Butler with Boss - He doesn't look like an A-list celebrity and is somebody that normal people can relate to.

3 FCn = Yes, that would appeal to me. I have seen so much of celebrity collaborations with brands so sometimes I go onto their lines to check if it is something that appeals to me because I like the celebrity that is featuring with the fashion brand so it appeals to me all time.

#### The age of fashion followers and the target market?

4) The age ranges of you as a fashion consumer or the target market that follow /purchase your fashion.

1 FCb = Business-related, executive type and middle-aged men.

2 FCb = 17-25

3 FCb = 16 upwards.

1 FCm = We target everyone from youngsters to adults.

2 FCm = Various

3 FCm = We don't target a specific market.

1 FCn = I've carried it on and dress like my 20's.

2 FCn = It really depends, old and new.

3 FCn = For me it's never been about age it's been about how you style it and how you feel good. I'm in my early 30s. The way I dress sometimes could be like 20 or I may dress older.

It doesn't have to be about age it goes about my style.

It's about the way I feel.

#### Motivational factors

5) What are the motivational factors which make you choose a particular fashion?

1 FCb = I mainly look at ethics/ morals and sometimes legal and my own personal ethics.



2 FCb = The ones I have done have I guess were because they were big named brands/ very famous brands and it would be good to be associated with those type of brands.

3 FCb = The design and the uniqueness. When I buy something, it has to be something rare, something that not everybody is wearing.

1 FCm = Matches the look.

2 FCm = Sometimes you get approached by them and sometimes it's just a casual encounter.

3 FCm = People whose work I admire and whose work I would be happy to have my name be associated with.

1 FCn = None

2 FCn = I think it's actually obviously the brand itself and what it stands for, so the ethos- that is important I think. The other aspect I think is what the price range is? so a combination of those things and how it works for me. Especially how the personality of the celebrity is.

3 FCn = I think I try to build a personal relationship with the celebrity even though they don't know me like following them on different platforms of social media Instagram and Snapchat to see them one-on-one. I tend to study them before I follow them, their style, and their trends. Most of them pull out what they wear by tagging the labels online to show where they got their stuff and they get their look from so you can easily get and buy it so you can get exactly the same look so I get my look from some celebrities like that.

### Celebrity appeal

6) Are you more attractive as a celebrity who promotes fashion products' /brands? And why do your fans have an attachment and loyalty to you and the products that you endorse?

1 FCb = Yes, I think you would be. I think that they have that confidence in you. If someone likes you and looks up to you as a fan.

2 FCb = Yes, I think you would be.

3 FCb = Yes, I am.

1 FCm = I think it's the whole look to be honest with you. People nowadays are very fashion conscience and they do like to mirror what celebrities wear. What the celebrity wears does appeal to people.

People are loyal to the celebrity because of the brand and also because of quality.

2 FCm = Yes.

3 FCm = Yes it adds a certain cache and a certain status to have people that are well known actors for example associated with your product. Makes them more desirable and makes them more glamorous.

1 FCn = No

2 FCn = Yes,

I do think are celebrities sometimes just endorsing products or do they actually use them. Because they get money for them. So, you do think is this real????

Whereas, Gerard Butler when you see him and he's an ambassador for the brand like Boss but now it's somebody else I can relate to him I know him as a personality on screen and on social media. How he portrays himself, what he stands for as a human being and then you look at the ethos of what Hugo Boss stand for is in the quality and diversity, treating everybody equally and fairly to make a better society. It's just perfect because that's what I believe.

3 FCn = Yes

### Consumption and purchasing behaviour

7) Do you think you as a celebrity influence the consumer desire to purchase?

1 FCb = Yes

2 FCb= Yes 100%

Yes it is one of the most influential factors and reasons why people go out and buy clothes especially in fast fashion and the use of following trends monitoring. Because they can see someone like Kylie Jenner wearing something and they can sell it in mass, it may not be the same quality but it is in the same style and look. They would automatically look to liking it and wearing it especially if a famous person has it on.

3 FCb = They would yes.

1 FCm = Yes, I do.

2 FCm = Yes

3 FCm = Undoubtedly.

1 FCn = No

2 FCn = Oh yes, definitely.

I would actually purchase them.

The worlds expensive footballer-Neymar with Replay and was at Selfridges and I bought these pair of jeans. Replay is unique and the other aspect is the player himself and his own unique style and you can see that on the pitch too.

3 FCn = Yes

#### Imitation impact

8)Do you think fashion consumers identify with you and your fashion innovations?

1 FCb = Yes

2 FCb= Yes

3 FCb= Yes they do.

Do you think fashion consumers identify with fashion celebrities and their innovations?

1 FCm= Yes they do.

2 FCm = Yes

3 FCm= Yes

Do you identify with fashion celebrities and their innovations?

1 FCn = No Because most of these people and celebrities don't have innovations. It's the company's that ask them to push these innovations. Are you trying to tell me that David Beckham designs a pair of football boots?

2 FCn = Yes, with the celebrity like Lewis Hamilton.

But I won't copy everything I will take certain aspects.

I think celebrities have broken down barriers so initially bracelets and chains would look quite gangster-ish and even tinted windows give a gangster attitude and criminal -ish but that's the that's the whole appeal to it which makes it stand out but that's the whole appeal to it. It is associated with celebrities and they break down barriers and allow trends to become more acceptable- because it's different.

Different is good and appealing.

3 FCn = Yes,

also because I can relate to them.

	<b>Fashion Activity</b> 9) Has there been an increase in the following of your fashions? Yes/No and does this impact on consumer behaviour, if so how? 1 FCb = Yes, because they admire me and look up to me. 2 FCb = Yes 3 FCb = Yes 9*) Do you think there is an increase in the following of the fashions of celebrities Yes/No and does this impact on consumer behaviour, if so how?

1 FCm = Yes

2 FCm = Yes, the influence is definitely incredibly experientially increasing. The difference now is that compared to a few years ago before the incredible advent of social media.

3 FCm = Yes

9\*) Do you think there is an increase in the following of the fashions of celebrities? Yes/No and does this impact on consumer behaviour, if so how?

1 FCn = Yes, I think so and yes, I think it does impact on consumer behaviour.

2 FCn = Yes, especially with social media now.

First Facebook, twitter and now Instagram.

A lot of celebrities get their followers from Instagram and that impacts on consumer behaviour. So, celebrities on their posts will endorse products and will put a picture on there. They will mention the brand and gain a lot of consumer interest amongst their fans and followers. Because people aspire to them as they look at them as role models.

3 FCn = Yes and on consumer behaviour.

In the sense that people will tend to buy whatever celebrity favourite they have to look like them. The minute you see things that you like that they wear use have to go straight to the shops to buy and have it.

10) Have you been employed as a fashion celebrity to brand fashion products before? Yes/No What influences you on those choices/factors.

1 FCb = Yes, ethical reasons and things that I believe in.

2 FCb = Yes

3 FCb = Yes, I have.

1 FCm = Yes

2 FCm = Yes, I have.

3 FCm = Yes, done this more in the states.

10\*) Do you follow any fashion celebrities? Yes/No What influences you on those choices/factors.

1 FCn = No

What influences me is price versus quality but having said that I wouldn't go out there and try a totally new brand.

I would stick to particular brands that I have used from when I was a kid all the way to now.

2 FCn = Do you follow any fashion celebrities? Yes/No What influences you on those choices/factors.

Steve McQueen, he was his own stylist and he looks to extremely cool. From the golden era 60s, 70s and 80s. Now it's new celebrities from me Lewis Hamilton, Neymar and Gerard Butler.

Steve McQueens appearance influenced me on my choices.

	<p>I think he had that touch of class and coolness at a time where there were no fashion icons did and he created his own unique style.</p> <p>3 FCn = Yes, I follow lots of celebrities and celebrities that are reality TV stars, I like to follow divas.</p>
	<p><b>Celebrity Fashion Marketing</b></p> <p>11) What platforms of fashion marketing do u use to promote your fashions/fashion brands? e.g. Magazines social media newspaper</p> <p>-What do u see as successful -What are the benefits</p> <p>1 FCb = I've done magazines, newspapers, pageants, catwalk, film, online and TV. 2 FCb = Yes, Definitely Instagram and social media. I've done TV, magazines and things online. The thing about Instagram is I have more control and it has filters so I can work my look more. 3 FCb = Social media, Magazines and Photo shoots</p> <p>1 FCm = We use a lot of social media and we do shout outs on the radio. We have even gone to the extent of using billboards especially when opening new stores. We have also used buses. We also do fashion shows for our wedding hire so for that wedding hire is something that we also do. We often use models.</p> <p>2 FCm = It depends what you want to hit and of course like anything else. Marketing wise it is all about the audience. Fashion starts and ends with the customer (everything!!!!).</p> <p>3 FCm = I have used mostly press for my marketing, Online, print, TV and radio. Securing free press coverage through creating stories for the press around my product. That's been my way of marketing that I have used so far.</p> <p>1 FCn = I am on social media I am on Facebook but extremely rarely go on there, but because of work.</p> <p>2 FCn = I am on social media. I would say Instagram- Daniel Craig for me is someone that I follow. Because anything he wears and the way he wears it for me will look good on him. You can look at him and admire him, his physique etc there are such a lot of fusion of elements there that I can relate to personally. The benefits are I think the main benefit is you know what the celebrity is wearing, where they got it from and how much it is and some sites will come up with alternatives of versions of the same product but the prices will vary. And these make my search easier in comparison to searching in a store which is difficult 3 FCn = I am on social media.</p>

	I would say Instagram- before you even have time to go to the magazine's I would say definitely Instagram is where the celebrity puts things on Instagram first. Whereas for me everything is on the phone and you can see it.
	<p><b>Campaigns</b></p> <p><b>What do you use?</b></p> <p>12) Do u use celeb fashion campaigns? If so, what types of marketing do you think affects your target market or you?</p> <p>1 FCb = It has to be relevant I guess for example if I'm targeting business people and I'm dressed in T-shirts and jeans it won't work. You have to get a fit and then it flows naturally. Therefore, marketing has to be relevant.</p> <p>2 FCb = Yes</p> <p>3 FCb = There are lots of different brands out there but within celebrity fashion marketing whether you are wearing something branded or not branded. You still have to do some more brand yourself to be recognised as a brand.</p> <p>1 FCm = The most effective is social media because everybody's on it and it's accessible to the hand.</p> <p>2 FCm = Yes many times.</p> <p>3 FCm = Yes, we do.</p> <p>1 FCn = I don't think it does to be fair because I'd like to think that I am the master of my own destiny as in I would like to choose whatever I would like to choose. I will not wear something just because somebody has endorsed it.</p> <p>2 FCn = TV and social media are two of the main ones.</p> <p>If I see something in a store, I may go for it.</p> <p>Christiano Ronaldo with Armani and the way his shirt contoured around his body that was perfect and the picture and made me think that's what I want to aspire to.</p> <p>3 FCn = I think if consumers can see the campaigns, the collaborations and the different things that they doing on TV, in magazines, on billboards, on social media and on newspapers. It depends on the personal relationship that you have with them and access to their exposure of their fashions to have an effect on you as a consumer.</p> <p>The benefits for example Naomi Campbell as a celebrity and the Queen of the runway and a fashionista even though she started off as a model. So, people like that influence me, because of her style and her collaborations with other designers and brands. she definitely has an influence and impact on lots of girls.</p> <p>Social media affects me the most. Instagram definitely is number one.</p> <p>I have social media on my phone specially to see fashion brands that I like so even if I see something during the day that I like then I will buy it. It may be that I don't even need it or planned for it or have on occasion just because the celebrity is wearing it or collaborating with a brand.</p> <p>13) Do you consider yourself as a fashion inspiration and is your fashion styling a part of your fashion celebrity strategy?</p> <p>1 FCb = Fashion styling and the presentation of yourself is important. This is because the way you come across as a big impact on your followers and fans.</p> <p>2 FCb = I guess it could be seen as a fashion inspiration if somebody likes it. I like to make what I wear different.</p>

### 3 FCb = Yes

13\*) How important is it for you to have a celebrity who is a fashion inspiration to endorse your product?

1 FCm = It is important because people will recognise the celebrity.

2 FCm = It is important.

3 FCm = Because they are recognised.

13\*) What makes you choose a fashion/fashion brand and are they more of an inspiration if they are endorsed by a fashion celebrity?

1 FCn = No, absolutely not.

2 FCn = The fashion campaign because I liked Ronaldo and Armani.

99% if it's to do with Armani I will like it.

3 FCn = Just last week Nicky Minaj collaborated with H&M, but because I don't identify with her and I am not a fan I didn't buy it because it doesn't have an effect on me even though the product was affordable.

She isn't my favourite fashionista so it has to be a certain type of celebrity that is endorsing a product that I also stand for. So, it's deeper it's not only what they stand for but what they believe in and what they represent. I have standards because they have to match the celebrity standards of class and taste and what you morally associate with. So, because Nicky Minaj would wear something that was very revealing and distasteful to me even though she's a celebrity it may not appeal to me. So, it's a personal thing.

14) Do you think there is a relationship between the fashion celebrity, fashion celebrity marketer and the fashion consumer?

1 FCb = Yes definitely.

2 FCb = Yes

3 FCb = Yes, each of them needs each other.

1 FCm = Yes definitely, fashion cannot be sold without being promoted right/?!? so marketing has to be there.

and the celebrity / the right person because people will follow them. So, without the marketers manufacturing the clothing there will be no consumer. Marketing has to be there even if it was just a model it still has to be there because there will be people will follow.

2 FCm = Yes, they are all related-

- One needs the other...
- The other needs the other ...
- The consumer needs to be inspired...
- The marketer is the link between the consumer and the celebrity...
- The celebrity needs the audience.



	<p>3 FCm = Yes</p> <p>1 FCn = Oh yes there is definitely a link otherwise they wouldn't advertise.</p> <p>2 FCn = Yes if you look at it as the fashion marketer is the fashion brand. Then you have the celebrity which is in this case Ronaldo and then you have the consumer which is me. Now it's done by Ronaldo who is noted for his fashion. Therefore, if he wears something it will appeal to many especially my age bracket.</p> <p>3 FCn = Yes, I do think there is a relationship between all three. They need each other, everyone needs each other. The celebrity comes up with the clothing, the marketing puts it out the people and the consumer buy it.</p> <p><u>Supplementary questions -</u>  Are you aware that people follow your celebrity fashion?  Have you adopted any fashion campaigns?  What factors did you think about?  Has it resulted in any increase of sales?</p>
	<p><b>Tools</b></p> <p>15) Are you aware of any theories or models that describe the fashion consumer and how they are impacted by the behaviours of fashion celebrities yes/no</p> <p>1 FCb = No</p> <p>2 FCb= No</p> <p>3 FCb = No</p> <p>1 FCm= We do have in-house promotional guidelines that we have to follow so I guess that's theories and models for our company and fashion brand.</p> <p>2 FCm = Yes</p> <p>3 FCm = No</p> <p>1 FCn = No</p> <p>2 FCn = No</p> <p>3 FCn = Yes,  I did study some for my postgraduate on fashion and did look at some theories because of this. It was a project on Zara. There is also a brand and reputation model which basically states that if a brand has a good reputation then people will definitely buy from it because of the name and the reputation</p> <p><b>Imitation Impact</b></p> <p>16) Are there any theories or models that you use to allow your fans/followers to be placed in to levels of emulation by their consumption patterns.</p> <p>1 FCb = No</p> <p>2 FCb = No</p>

3 FCb = No

16\*) Are there any theories or models that allow fashion brands to be placed in to levels by the fashion consumers emulation of fashion consumers and their consumption patterns and which fashion celebrities they follow

1 FCm = No

2 FCm = No

3 FCm = No

But in a celebrity model -a celebrity would be David Beckham.

The model that he has used would be a blueprint for how to use and merge a celebrity following and status with translating that and monetising that into a brand. He is his own brand.

1 FCn = No

2 FCn = No

However, I would say someone my age would be young and techy on social media platforms looking at different things all the time. So, they are easier to reach and it would be quite easy to engage that target markets interest because they use social media through hashtags and things that are digital.

So, in some ways I am the product of fashion classifications by social media companies and fashion brands and celebrities because of the way I search and my age. Subconsciously I am in the mind I know I am being monitored.

Even though I hadn't realised previously how these companies access me.

3 FCn = Yes, the theories that mentioned do cross my mind when I am ready to purchase for instance when I am out shopping and want to buy something. If I see something, I remember what was on Instagram and what my favourite celebrity wore I will buy it because I want to look like her. So, that has influenced and she has appealed to me as a consumer.

17) How do you assess if you have the right campaign/endorsement for you as a fashion celebrity / fashion brand?

Please can you list the factors that influenced your fashion choices.

1 FCb = Satisfaction in doing something positive for people that will benefit them and not just a moneymaking exercise. So, taking care of the environment to.

2 FCb = It's about what I feel comfortable with and what we are trying to do. Does it fit in with the objectives of the group.

3 FCb = I kind of use my own theories based on my experiences.

1 FCm = Mostly sales we look at our figures and KPIs to see what selling. We also follow a brand report every week. So, we know what brands are working where.

Sometimes the north is a bit behind and is a bit of a laggard.

2 FCm = The main rule is- what you have to remember is at the end of the day who buys it is the customer. I don't think there is no better customer than the customer.

3 FCm = It's somebody who I am passionate about and sales.

17\*) How do you assess which products are right for you from a fashion celebrity campaign/ endorsement?

1 FCn = If the price is right, I will buy it.

2 FCn = I think it depends on the celebrity, someone who I like and someone who appeals to me. I like the personality and whose personality I also like and they have to be a good role model and successful in what they do.

Otherwise they will not appeal to me. They usually have to be a global name or a global Powerhouse.

3 FCn = I will follow Instagram

18) Is there a tool that you use, when you are promoting a new fashion to measure the success of your fashion communications and promotion?

1 FCb = No

2 FCb= No

3 FCb = No

1 FCm = Mostly sales we look at our figures and KPIs to see what selling. We also follow a brand report every week. So we know what brands are working where.

2 FCm = Yes

3 FCm = No

1 FCn = No

2 FCn = Yes

3 FCn = Yes

I like the celebrity, its appealing, the style, the price,

I shop a lot from home and that is because of being a mum and busy. So, in the comfort of my own home if I've seen a celebrity wear something, I know I like it and it will look good on me. Will it last for long, price, will it fit my body and if it's going to last long? So, it's one thing following trends but I need something that will last long not just a fad but will last long in fashion. And if it is something that has been worn by a celebrity that I really like that I will buy it. So, it's a combination of factors.

19) Are you aware that fashion consumers look to emulate (imitate) the fashions of celebrities such as yourself as a desire and to fulfil multiple needs of inspiration and lifestyle.

1 FCb =Yes I am and they do.

2 FCb = Yes, I am and yes, they do.

3 FCb = Yes, I am and yes, they do. Everybody will do it that can afford it, if you look at for example cosmetics or whatever it is in terms of style. They will use the imitation there for different ways of how to look.

1 FCm = Yes, I am.

For consumers they like the idea of a story and being connected to the celebrity. It's not just about getting the one item it's about the lifestyle and the story of the desired lifestyle of the celebrity. and they want to buy into that lifestyle to fulfil a gap which is more than just clothing and fashion.

2 FCm = Yes definitely,

It is the easiest way to feel like them. It is very aspirational.

For example, I can't get Joanna Smiths lifestyle and I can't get her millions. I can't get her houses and I can't get her beautiful husband. But I can get her clothes or if I can't get her clothes because they are expensive. I can get something similar on the high street.

3 FCm = Yes, I am.

1 FCn = Yes you see a whole load of these different fashion houses trying to promote a lifestyle or lifestyle image for their particular products.

2 FCn = Yes of course.

I would say they are. They give certain queues and as a consumer you can say that really appeals to me and I can do that. I think that sometimes myself as a fashion consumer, I do sometimes mirror them in terms of what they do in their lifestyle as well as their clothes. Their swag, suaveness and style to incorporate it into my own personality. To look unique in portraying myself it helps with confidence in your own self to look unique in portraying yourself. Where if everybody else is wearing something else that isn't like what you are wearing something different. It makes you feel good and is a little narcissistic. You do feel like I've got this and the celebrities got it.

3 FCn = Yes I think Kim Kardashian, Amber Rose and a few others.

Have influenced ladies that have insecurities with their body. Apart from buying clothing and fashion they have allowed young girls to realise they can look good and have influenced them. Things like this have allowed celebrities to influence the consumer a lot more than just buying a product or adopting a style.

**Introduce Model**

**The Human Fashion Brand Model:** I have developed a model that I hope various stakeholders can use in the area of celebrity fashion and with a focus on fashion consumers who choose to imitate fashion celebrities.

-This is my human fashion brand model (illustrates celebrities as moving from endorsements to human brands and now in addition becoming the product and the brand as a complete entirety of what they do). There is becoming more of a need to understand where the fashion celebrity, fashion celebrity marketers and celebrity fashion consumers fit in. This is my human fashion brand model.

The human fashion brand model is as a celebrity fashion classification system to help monitor the performance, success, adoption rate of celebrity fashions, alongside measuring the success of fashion consumer sales and emulation impacts.

20) Is it useful to see where you fit and could you map yourself on the model by the:

1 FCb = Yes it would as there are progressive stages and different pieces of information all together.

2 FCb = Yes, definitely.

3 FCb = Yes, definitely.

1 FCm = Yes, yes of course definitely.

2 FCm = Yes, I think it becomes more technical and the marketer can work more better when it.

3 FCm = yes, it would.

1 FCn = Yes

2 FCn = Yes

I wouldn't say level 1 for me because I do actually identify with role models and icons. I would say it's aspirational need level 4.

Because I want to follow their fashions and it affects my behaviour and I have a strong need to follow it. And I have a need to identify with the celebrity.

3 FCn = Yes, I could

- Exposure you generate?
- Market fashion celebrity by appeal and market levels.
- Celebrity level of promotion.
- Activity levels whereby fashions are communicated.
- Fashion consumer's demand levels.

21) Do you think this model can help with understanding the position of celebrity fashion marketing and the impact of emulation on fashion consumers? Would such a guide be useful?

1 FCb = Yes I do.

2 FCb = Yes

3 FCb = Yes, I think it would.

1 FCm = Yes

2 FCm = Absolutely, because it's like you have everything there.

So instead of researching you are able to get to the point and do everything at once.

3 FCm = Yes.

It would help with what kind of celebrities I would use and mapping against current platforms and marketing campaigns and see what consumer would purchase the product as well as what celebrities they follow within purchasing from others a fashion brand.

1 FCn = I think the fashion industry is so easily copied that anything that can give them an edge or a competitive edge they will grasp. They will utilise it to gain one over competitors so if you are asking me would this model be useful I would say yes absolutely.

2 FCn = Yes, I think definitely true.

I've done business but never thought of it this way, so it's good.

3 FCn = Yes

22) Do you think the model helps you to understand the relationship between the symbionts?

1 FCb = Yes I do.

2 FCb = Yes definitely.

3 FCb = Yes

1 FCm = Of course yes

2 FCm = Yes

3 FCm = Yes

1 FCn = I understand what you're trying to say and there's definitely a link between all three elements and there is a cause and effect between all that you're looking at.

2 FCn = They feed of each other, I can see that and everything is broken down clearly and you can see that.

3 FCn = Yes I do.

23) Do you think it is easy to understand/easy to use?

1 FCb = Yes it is.

2 FCb = Yes, the fact that is progressive is really useful and the levels.

3 FCb = Yes

1 FCm = Yes

2 FCm = Yes, such a model allows a marketer to map and see where a celebrity fits. It basically does the job for you. You don't need to research beforehand. It's very much a process of induction rather than deduction. You are not starting from something and then going somewhere. You actually have something there and all you have to do is now draw conclusions. Social media has allowed a lot more access to celebrities and they inform us a lot more about what they have, where they purchase things from and what they are wearing. And because of this access – it is why we compare ourselves so much to them. Traditionally in the Hollywood era there was no comparison, it was actually us and them.

*'Oh, my goodness I will never ever be like them'...*

3 FCm = Yes, it is a great analysis of it and its breaking things down so you can understand it more for people to implement strategies. Yes, not only do I think it can help but I think it is extremely interesting and long overdue.

1 FCn = I understand it that's not a problem

2 FCn = Yes

3 FCn = Yes

24) Do you think there is anything missing? How useful do you think this model will be?

1 FCb = No

2 FCb = No, I think it will be very useful.

FCb = No

I think it self-explanatory and good to use. Everything is tied up to each other.

1 FCm = No, it is useful and it would be interesting and useful because of the stages

FCm = Yes

FCm = Yes it would be.

1 FCn = I think it would be useful.

2 FCn = Nothing missing and useful.

I think it's really useful as it looks at different factors and is broken down and exploring them in further detail. For example, the affiliation levels and needs you are not just looking at fashion it is deeper, about the celebrity and the brand and about myself.

The affiliation bit is very good- because even I didn't realise that I was doing this subconsciously and I was targeted and a product of celebrity fashion media marketing.

Now with the other parts of the model after everything that I've been asked. The other two parts which are the celebrity fashion one and the fashion celebrity marketer part. Both of those have factors that influence the fashion consumer. Me as a fashion consumer who goes out shopping minding my own business thinking I've done my own research after I've seen some fashion styles worn by the fashion celebrities have been impacted by them and now that I can see it I can see where I would be mapped onto this as a level and as a fashion consumer.

Mix together demographics of age, location, where I been born and where I belong as a consumer. What exposure I have had and that I'm a male, it can break me down even more into a box through interests and my hobbies even.

3 FCn = Nothing, I can see and I think it would be useful.

25) Are there any activities that this model identifies that you haven't thought about before or haven't looked at?

1 FCb = Yes, I would I'd like to add that just generally people do look at celebrities and they do want to follow them and imitate them. So, celebrities should be positive role models. That's why when celebrities do wrong things the youngsters do follow that and are exposed to it. Celebrities therefore, should be more careful and present themselves more positively. So really what I'm trying to say is it's not just about the fashion is about the whole image and package. Such celebrities need to be very careful about what they do even if it's outside their professional life in their personal life. Because sometimes followers and fans cannot differentiate between the two (a fantasy image and reality).

2 FCb = Are there any activities that this model identifies that you haven't thought about before or haven't looked at?

I would say, celebrity is THE important role and associating them to wear your brand is important. All of these old brands that dipped in popularity like diesel which were really cool back in the day in the 00's and then celebrities such as the Jenner's have started to wear it and that has increased in popularity and revived the brand and the same with the Kardashians with Calvin Klein, it made it become very relevant again. It's very important to think about reviving your brand especially in this day and age where I think celebrity culture is just infiltrating everybody's lives and you can't get away from it ever and celebrities. I think they are one of the important ways to build your brand.

So, looking at how a brand has been revived - once a brand has gone through the model through all the stages of new development to adoption stages there is a way for it to, by the use of celebrities and a new look go back in again and feed back into the progressive stages

3 FCb = I think it would be useful and is a good tool because everything is in front of you and in stages.

1 FCm = Maybe looking at stories of the brand and the celebrity.

What might be an idea is-



Are the fashion brands that celebrities are being used for being catered for all levels and ages. So, a fashion campaign for Topshop may not just apply to a skinny model it could also appeal to an older target market because they also like the celebrity and want to take elements of their fashion style and incorporate it into their own.

2 FCm = The only thing that I can add to everything that we have said is that things are changing dramatically. Due to the access that we are getting to these people and the power of the Internet. There will be two pole ends the person who represents and produces and the person who buys... and the person who buys is getting more in control.

The Internet changed everything and things are changing so fast. So, across the spectrum, from politicians, to producers, to entrepreneurs, to celebrities. People are becoming more and more influential and powerful. It will be more and more important for celebrities to become their own entrepreneurs to deal directly with their audience.

3 FCm = I think identifying why at the lower end start-ups. So, collaborations between brands not run by celebrities and celebrities themselves. So, what are the factors that make a celebrity interested in helping those that may not give them immediate financial reward.

So maybe exploring that side where people manage to secure brand association that ultimately leads to increase the profile of their brand without offering some kind of monetary or tangible incentive to the celebrity.

Sustainability could almost fit into that too. So it's not just the celebrity but it's the values that celebrity has and holds.

1 FCn = I don't think so.

2 FCn = I think it's actually the subconscious part because now I am actually really shocked. Because I've gone in this interview as far back as 50 years to today to me personally at this moment. Thinking this is all in my mind and my own personal actions and habits of shopping. And the shocking part is - it's not really just about me it's about what I've been influenced by.

It's actually a really good model

So, for example, I need a coat because it's cold and my old one is dated- In that process I go out and everything that I have been exposed to from what I pick up, from my social media daily from my experiences, from my films, for my icons, from people who think are cool, from my childhood. So, from all of that as a build-up then I'm going to see a product, I'm going to identify with the product and then pick it up. And that is the fashion celebrity impacting on me as a fashion consumer. I'm a conscience consumer.

However, another interesting thing is, by emulating celebrities we in turn enhance our own image and become noticed by others around us and become almost mini celebrities and seen as fashionable by others as inspiration for someone else looking at me for aspiration and reference groups in our own right enforcing the trends of celebrities even more within society as they are diffused and become more accepted and this is almost what the model can do- it can then see how consumers have adopted trends in society by the exposure of fashions of celebrity trends, so a deeper meaning given to clothing and style.

3 FCn = Maybe just something along the lines of

Displays, mannequins, lighting, atmospherics and merchandising in the stores also have an effect. so, the way the celebrity wears something that consumers see on their phone to wear they can pick the fashion look up and how it visually appeals to the customer. In essence, the connection between what is seen on screen to when the fashion consumer goes to pick it up. This aspect is important because it can give a total look and also tell a story.

I think also the fact that I'm from a different country and culture. I would say that all celebrities influence fashion. So, it doesn't matter where you're from.


As long as they have certain criteria of fame to access you like social media and tools they will influence you. Celebrities also influence and impact mothers and how their children dress. That would interest me as a mother. So now celebrity babies are becoming celebrities. Their look and inspirations also affect how you want your children to look.

# **APPENDIX**

## **4**






## Appendix 4 - Explanation of The Human Fashion Brand Model Terms and Layout

**SYMBIONT CATEGORY – Fashion Celebrity / Fashion Celebrity Marketers / Celebrity Fashion Consumers****FACTOR – e.g. Influence / Exposure / Need**

Description	<b>SUB FACTORS</b>  <i>With a 1 to 5-level (maturity/ extremity).</i>	<u>level 2</u>	<u>level 3</u>	<u>level 4</u>	<u>level 5</u>
		<u>Progressive Stages level 1-5</u>			
EXAMPLES OF CELEBRITIES & FASHION CELEBRITY BRANDS	<b>Need Theme Levels</b>  <i>Under each factor stating key roles -</i>  <i>e.g. Meaning of celebrity fashion clothing to the consumer – clothing is functional and has a basic meaning.</i>  <i>Celebrity fashion impact on fashion consumer identity – minimal impact or none.</i>  <i>Emotional attachment level – no attachment towards fashion or celebrities.</i>  <i>Consumption level – pays basic prices for their clothing which are not seen as fashionable.</i>  <i>Emulation impact – consumer doesn't want to emulate fashions of celebrities.</i>				

# The Fashion Celebrity

## Fashion Celebrity Influence Level by Motive and Need

Influence	Influence Level 1 Limited/ local-level influence	Influence Level 2 Regional/ national market influence	Influence Level 3 National/ international mass value market influence	Influence Level 4 National/ international luxury mass market influence	Influence Level 5 Global fashion creator (fad/ trendsetter)
	<p><i>Influence level</i> – celebrity has minimal attention to media and influence on consumer fashion.</p> <p><i>Fashion level</i> – celebrity dresses presentably.</p> <p><i>Activity level</i> - celebrity doesn't follow fashion consciously.</p> <p><i>Promotion level</i> – celebrity has low fashion inspiration.</p> <p><i>Attachment and conforming level</i> – consumers don't look to fashion-follow and /or have a low fashion attachment to the celebrity.</p>	<p><i>Influence level</i> – celebrity is recognised on a regional/ national level. They are not identified alone by their care to influence and drive fashion.</p> <p><i>Fashion level</i> – celebrity is stylish but not identified for their fashion alone.</p> <p><i>Activity level</i> - celebrity has a fan base and following that likes what they wear and what they stand for.</p> <p><i>Promotion level</i> – at this level, the celebrity's popularity and marketing communications motivate the public's acceptance and/or aspiration to pursue the celebrities and/or their fashion.</p> <p><i>Attachment and conforming level</i> – (low to medium level) The celebrities' popularity and work is allowing their style to be noticed and they are developing fashion styles. Celebrity holds a desire for consumers to conform to their fashion.</p>	<p><i>Influence level</i> – celebrity is identified by their fashion and attempts to capture national and international value/ mass markets.</p> <p><i>Fashion level</i> – celebrity is fashion active in all aspects of their visual image.</p> <p><i>Activity level</i> - celebrity not only promotes existing fashion trends but also try to create new fashion styles.</p> <p><i>Promotion level</i> – hold a great desire to be fashionable and work with fashion brands. The celebrity wears a fashion and the fan/consumer believes it is good for them too (Euromonitor, 2014). Seen at big events that many celebrities come to and dress up for.</p> <p><i>Attachment and conforming level</i> – medium to high attachment by consumers- They have a home following and verified as an established fashion contributor alongside work with international fashion brands. The individual want to conform to the attitude or behaviour of the celebrity and their fashion.</p>	<p><i>Influence level</i> – celebrity is known by their fashion, having captured the international luxury mass market; they are actively influencing consumers.</p> <p><i>Fashion level</i> – celebrity is viewed as highly fashionable, wearing items that are popular and stylish.</p> <p><i>Activity level</i> – celebrity constructs new styles as part of their luxury fashion media marketing strategies.</p> <p><i>Promotion level</i> – considered to be an international phenomenon and are seen wearing trends. They use the global fashion market place as a platform to share their celebrity fashion.</p> <p><i>Attachment and conforming level</i> – High level attachment - celebrity influences mass luxury markets and have capitalised on a fashion - following who want to conform to the attitude or behaviour of the celebrity. They want to know new stories, gossip and pictures that the celebrity media generates to ominously enhance the appeal of them.</p>	<p><i>Influence level</i> – celebrity is a high-end global influencer that not only shapes and influences fashion trends but creates them; a valuable function in setting fashion trends and influencing individuals and seen on the "red carpet" because these are important fashion forming events to determine fashion trends for the next season.</p> <p><i>Fashion level</i> – celebrity is globally outstanding and fashionable. This celebrity creates successful fashions intentionally or unintentionally which are adapted and manipulated to become a fashion fad/ style or longer-term fashion identity and imitated.</p> <p><i>Activity level</i> – celebrity is purposely being provocative and manipulative in their fashion to directly influence consumers globally. Frequent use of social media, being in the news regularly and wanting to be caught by the paparazzi to become the inspiration for what to wear.</p> <p><i>Promotion level</i> – outstandingly fashionable and stylish, the celebrity creates successful fashions intentionally or unintentionally, which are adapted and manipulated to become a fashion fad/ style or longer-term fashion identity and imitated.</p> <p><i>Attachment and conforming level</i> – powerful and prominent attachment of the celebrity by the consumer. Celebrity fashion is a means through which consumers express themselves and create their own identity; becoming The celebrity is a fashion trendsetter and whatever they choose to wear works. Their fashion has become a public form of human research and development. Consumers look at this celebrity fashion to develop their own fashion selves. <b>Affects are seen globally influencing mass and luxury markets.</b></p>
<p>Whilst there are different types of celebrities, the level the celebrity wants to influence consumer fashion varies. Celebrities are individuals that can consist of: actors, singers, reality stars, celebrity chefs and Internet stars (self-made). Their desire to impact consumer fashion can range from short term fad/ fashion to longer term style/ identity. <b>and this can happen if they are dead or alive.</b> Not every celebrity wants to influence fashion.</p> <p><b>Celebrity Fashion Trend Appeal Examples</b></p>	<p>Adele - Although Adele has acquired mass fame, she doesn't purposely try to influence fashion. Her statement black colour and coats are used more for comfort and functional styling. As a star of her calibre she intentionally remains private.</p> 	<p>Liam &amp; Noel Gallagher - Hold a distinct image that is associated with their music and lifestyle which has become a trend e.g. Oasis (casual everyday wear, rough Mancunian).</p> 	<p>Beyoncé – Beyoncé has launched a range with Top Shop called Ivy Park. It retails her casual / urban wear and allows her celebrity inspired fast fashion to be accessible to consumers widely.</p> 	<p>Kate Middleton - Regularly wears British designers such as Mulberry and Alexander McQueen, each time she does so, it increases sales.</p> 	<p>Kim Kardashian - Kim does care to influence fashion and will take inspiration from her own wardrobe e.g. her trench coats and macs. Her recent fashion trend of pierced nails are very distinct and purposely done to be flamboyant. Fashion critics and consumers spend time reviewing outfits that she wear and her fashion styles feed back onto the high street and wearable fashion trends.</p> 

# The Fashion Marketer

Figure 6.11 Fashion Celebrity Marketer Exposure Factors & Sub-Factors **Celebrity fashion + Need of the fashion consumer = Exposure for fashion marketers**

<b>Exposure</b> The celebrity's exposed media image and public self is how marketers promote and communicate their fashions to consumers. This is done from the celebrity's transformation and continuous developments of their fashion profile, glamour, self-branding, media appeal, reach and intensity.  <b>Celebrity Fashion Trend Appeal Example</b>  Luxury does not mean instant access to the masses. Intensity is based on the different levels of fashion.	Exposure <u>level 1</u> Fashion celebrities	Exposure <u>level 2</u> Fashion media communications	Exposure <u>level 3</u> Celebrity is endorsing.	Exposure <u>level 4</u> Celebrity is designing to inspire a lifestyle	Exposure <u>level 5</u> Enhanced fantasy and impact on identity formation
	<p><i>Exposure level</i> – celebrity is not showcased for their fashions</p> <p><i>Celebrity profile attractiveness</i> – celebrity not really focussed on new fashion trends.</p> <p><i>Celebrity fashion collaborations</i> –fashion consumers do not aspire to the celebrity's fashion.</p> <p><b>Market levels of fashion brands</b> – celebrity doesn't work with fashion brands.</p> <p><i>Celebrity fashion promotion using marketing tools and media channels</i>– celebrity has little or no activities to promote their fashion and are late style adopters for marketers.</p>	<p><i>Exposure level</i> – celebrity holds the desire for their fashion and style to be accepted by marketers.</p> <p><i>Celebrity profile attractiveness</i> – celebrity aware of attention and is building on an emergent fashion promotional strategy</p> <p><i>Celebrity fashion collaborations</i> –fashion consumers take inspiration from celebrities they admire.</p> <p><b>Market levels of fashion brands</b> –low to value market (Primark and Matalan).</p> <p><i>Celebrity fashion promotion using marketing tools and media channels</i>– celebrity holds the desire to promote their fashion and latest trends. They may be involved in short promotional activities.</p>	<p><i>Exposure level</i> – marketers use the celebrity's embodiment of classic and glamorous approach to style.</p> <p><i>Celebrity profile attractiveness</i>– marketers aware of attention and build a fashion promotional strategy.</p> <p><i>Celebrity fashion collaborations</i> –celebrity endorses fashion lines for a fashion company / brand e.g. Kate Moss with Topshop.</p> <p><b>Market levels of fashion brands</b> – mass market High-street (H &amp; M and New Look).</p> <p><i>Celebrity fashion promotion using marketing tools and media channels</i>– celebrity is active and their fashion consumer are fashion enthusiasts that purchase magazines because the celebrity is exposed in them e.g. Grazia and Glamour.</p> <p>Celebrity endorses designs exclusively.</p>	<p><i>Exposure level</i> – celebrity is a fashion socialite they are essentially exposed by marketers for being famous and watched for their style choices.</p> <p><i>Celebrity profile attractiveness</i>– celebrity endorses fashion products on social media and other platforms.</p> <p><i>Celebrity fashion collaborations</i> –fashions lines are designed with celebrities' that are a high-level global fashion influencer exclusively by global organisations for a celebrity.</p> <p><b>Market levels of fashion brands</b> – mid-level mass market High-street (Topshop, M&amp;S and River island).</p> <p><i>Celebrity fashion promotion using marketing tools and media channels</i>–celebrity uses several marketing communication tools to target their fashions and lifestyle to fashion consumers with information and entertainment combined called 'infotainment'.</p>	<p><i>Exposure level</i> – marketers recognise the celebrity is a persuasive instrument in influencing the mass media on the body image and socio-cultural factors.</p> <p><i>Celebrity profile attractiveness</i> –celebrity is seen as a fashion icon and brand empire. Celebrity holds characteristics such as being a fashion leader, attractiveness and an extraordinary lifestyle.</p> <p><i>Celebrity fashion collaborations</i> –celebrity markets their fashion with luxury fashion brands. They are A-list actors, musicians and entertainment stars.</p> <p><b>Market levels of fashion brands</b> – high end street brands (All saints and Karen Millen). Luxury brands – Ready to wear and couture e.g. marc Jacobs, Dior and Chanel. Celebrity becomes metamorphosed in to brands.</p> <p><i>Celebrity fashion promotion using marketing tools and media channels</i>– the celebrity is a brand and a means of identification for the fashion brand and are distinctive. These celebrities are fashion innovators and their consumers and fans follow their fashions an emotional connection to the fashion consumer for the marketer.</p>
		<p>Examples of market exposures:</p> <ul style="list-style-type: none"> <li>-Social media (internet) exposure.</li> <li>-Gossip magazines.</li> <li>-Soap TV stars</li> <li>-<b>Reality stars</b></li> <li>-YouTube Vloggers.</li> <li>-ASOS (online retailer whose fashions emulate celebrity fashion).</li> <li>- Newspaper and radio exposure.</li> </ul>	<ul style="list-style-type: none"> <li>-Kate Moss endorsing with Topshop – (£3 million) as she was a globally recognised model.</li> <li>-Adidas with David Beckham.</li> <li>-H &amp; M and Topshop with celebrities.</li> <li>-Beyoncé Ivy Park with Topshop.</li> <li>-Drake with Nike.</li> <li>-Stella McCartney and GAP kids</li> <li>-Social media / blogs and Vloggers.</li> <li>-Celebrity magazines</li> <li>-Kendall Jenner with Estee Lauder.</li> </ul>	<ul style="list-style-type: none"> <li>-Celebrity in fashion magazines (e.g. Vogue, Grazia, GQ and Elle) and are global players for the fashion conscious.</li> <li>- Will launch own lines and design e.g. Rhianna with River Island. Rhianna and Kylie Jenner with Puma.</li> <li>-TV- Highly targeted satellite channels such as MTV and ENews to show fashions (Emma Watson and Burberry).</li> <li>-PR</li> <li>-Mass markets low-Retail high street stores and mass markets high- Luxury brands / A-listers.</li> <li>-Consumers want to self-enhance through up to date aspirational trend information that celebrities are embracing.</li> </ul>	<ul style="list-style-type: none"> <li>-The internationalisation of the celebrity and their fashion. (<b>Divasque</b>)</li> <li>-A brand champion as an endorser (Kardashian-Jenner's).</li> <li>-Celebrity becomes the brand.</li> <li>-Burberry – David and Romeo Beckham.</li> <li>-Madonna and Louis Vuitton have become synonymous.</li> <li>-Cinema advertising – Chanel with Nicole Kidman.</li> <li>-Outdoor ambient media – Billboards.</li> <li>-Social media /luxury brand marketing/ content websites/ brand endorsers.</li> <li>-Press releases/sponsorship/red-carpet events/fashion shows/ smart technology.</li> </ul>

# The Fashion Marketer

## Celebrity fashion + Need of fashion consumers = Exposure by marketers


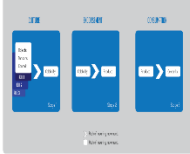
Endorsement	Endorsement <i>level 1</i>	Endorsement <i>level 2</i>	Endorsement <i>level 3</i>	Endorsement <i>level 4</i>	Endorsement <i>level 5</i>
	Selection of a celebrity endorser	Endorsement level fit	Explicit & implicit endorsements	Fashion & social media marketing	Human fashion brand promotion
<p>Celebrity endorsements have the potential to transform a brand.</p> <p>From a marketer's perspective celebrities are chosen based on their appeal to a mass or specific market and their recognition. A fashion is not just about a product but rather about how they are marketed and sold with a brand image in order for it match a consumer's lifestyle.</p> <p><b>Celebrity Fashion Trend Appeal Example</b></p>	<p><i>Brand match / congruence</i> – C- D list celebrities used.</p> <p><i>Celebrity endorsement level</i> – a short stint by celebrities.</p> <p><i>Celebrity endorsement pay</i> – usually gifting and/or none or relatively moderate payment for the celebrity</p> <p><i>Transference</i> – short term and not long lasting.</p> <p><i>Celebrity endorsement influence level</i>– local promotions in store to target consumers on how they look and feel. The images of the celebrity become associated with the products through endorsement.</p> 	<p><i>Brand match / congruence</i> – celebrity endorsers measured by how they exert their fashion influence on the consumer through 'perceived attributes such as expertise, trustworthiness, familiarity, likeability and attractiveness.</p> <p><i>Celebrity endorsement level</i> – celebrity is a testimonial used by marketers because the celebrity is socially prominent.</p> <p><i>Celebrity endorsement pay</i> – celebrity is paid a notable sum.</p> <p><i>Transference</i> –celebrity has fashion trends which fashion consumers want to follow.</p> <p><i>Celebrity endorsement influence level</i>– celebrity is enduring and offers the public new styles and fashion-forward variations in high street stores.</p> 	<p><i>Brand match / congruence</i> – attractive celebrity images reinforce an ideal that fashion marketers match with fashion brands.</p> <p><i>Celebrity endorsement level</i> – implicit endorsement is where a celebrity lays out a basic skeleton of information on the product and then leaves it to the customer to make the final decision of purchase. Explicit endorsement is when fashion consumers are more likely to believe that the celebrity is endorsing the product because he/she believes in the product and the company behind it.</p> <p><i>Celebrity endorsement pay</i> – celebrity has a paid endorsement contract and given merchandise to wear.</p> <p><i>Transference</i> –celebrity endorses a brand linked to their profession e.g. Nike and athletes.</p> <p><i>Celebrity endorsement influence level</i>– celebrity and media become a creative force in shaping fashion and style for fashion consumers.</p>	<p><i>Brand match / congruence</i> – celebrities whose fan base and fashion followers aspire to be like them in their fashions.</p> <p><i>Celebrity endorsement level</i> – celebrity has been matched with a fashion brand for a promotional strategy.</p> <p><i>Celebrity endorsement pay</i> – brand signs a celebrity to represent the label in a fashion advertising campaign. <b>including the revival of new successes of previous fashion celebrities and fashion brand campaigns for new target fashion consumer market.</b></p> <p><i>Transference</i> – celebrity endorsement strategy can be an effective way to differentiate among similar products, the meaning they attach are transferred to the consumer through consumption.</p> <p><i>Celebrity endorsement influence level</i>– celebrity has a clear and popular fashion image and the impact of the product is strong has broken international markets and affects fashion consumers.</p>	<p><i>Brand match / congruence</i> –A-list celebrities used to match the fashion brand and the fashion consumer has an insatiable desire to know the very latest on the celebrity circuit.</p> <p><i>Celebrity endorsement level</i> – celebrity fashion endorsement is part of the epitome of the celebrity at this level. Celebrity endorsements greatly expensive, however many advertisers continue to believe in their effectiveness. The endorsement is at the front of all marketing strategies so that consumers can make a visual connection.</p> <p><i>Celebrity endorsement pay</i> – celebrity is paid a colossal sum (millions) to endorse brands and have now become human fashion brands.</p> <p><i>Transference</i> – consumers are better able to identify products that are associated with celebrities; GAP has used Madonna, Missy Elliott, and Sarah Jessica Parker who added a new dimension to endorsements.</p> <p><i>Celebrity endorsement influence level</i>– global recognition, the famous celebrity faces capture attention and are processed more efficiently by the brain and are 'ordinary' faces. A confluence of media coverage on celebrity fashions increase awareness for fashion consumers. The image of the celebrity matches the identity of the brand he/she is endorsing. Beats by Dre' portable speakers are a fashion accessory that have been appearing in pop, hip-hop music videos, fashion advertisements and music videos include Lady Gaga, Miley Cyrus, Nicki Minaj and Britney Spears (Ortiz, 2014).</p>
	<ul style="list-style-type: none"> <li>-Kerry Katona &amp; Peter Andre for Iceland.</li> <li>-TV and Soap Reality stars</li> <li>-Car crash couture a feature of Grazia.</li> </ul>	<ul style="list-style-type: none"> <li>- Vloggers</li> <li>- Social Media</li> </ul>	<p>An example of explicit endorsement can be seen through Beyoncé's sponsorship deal with PepsiCo in 2012, worth approx \$50 million reach as one of the world's biggest female pop stars.</p>	<ul style="list-style-type: none"> <li>-Roger Federer with Nike.</li> <li>-Cristiano Ronaldo with Nike</li> <li>-Usain Bolt with Puma</li> </ul>	<p>A- List -Beyoncé, David Beckham, Justin Bieber, Kim Kardashian, Gerard Butler David Gandy. (At this level marketers are concerned with how much the celeb want the celebrity to be synonymous with the brand?)</p>

Figure 6.17 Fashion Consumer Identification Factors &amp; Sub- Factors

The Fashion Consumer					
Fashion Identification					
<b>The Meaning of Fashion and Self – Identity.</b>  Fashion consumers seek self-expressive meaningful values from the fashions of the celebrities they like and taking influences from their clothing is a method of announcing their own individual identity and this can be done over a period of their lives.  <b>Celebrity Fashion Trend Appeal Example</b>	<u>Identification level 1</u>  <b>Meaning</b>	<u>Identification level 2</u>  <b>Fashion Brand User Level</b>	<u>Identification level 3</u>  <b>Transference</b>	<u>Identification level 4</u>  <b>Consumer Desires for a Changed Lifestyle</b>	<u>Identification level 5</u>  <b>The Human Fashion Brand Co-Creating the Self-Brand</b>
	<i>Meaning of celebrity fashion clothing to the consumer</i> – clothing is functional and has a basic meaning.  <i>Celebrity fashion impact on fashion consumer identity</i> – minimal impact or none.  <i>Emotional attachment level</i> – no attachment towards fashion or celebrities.  <i>Consumption level</i> – pays basic prices for their clothing which are not seen as fashionable.  <i>Emulation impact</i> – consumer doesn't want to emulate fashions of celebrities.	<i>Meaning of celebrity fashion clothing to the consumer</i> – consumer wants to identify with fashions and trends.  <i>Celebrity fashion impact on fashion consumer identity</i> – consumers are exposed to mass advertising and are using fashion and celebrities to self-express themselves  <i>Emotional attachment level</i> – consumer views celebrity fashion appealing and is influenced by them.  <i>Consumption level</i> – consumer will spend money to be noticed as fashionable amongst own reference groups.  <i>Emulation impact</i> – low-medium level of emulation impact of fashion celebrities.	<i>Meaning of celebrity fashion clothing to the consumer</i> – fashion has a meaning to the day to day life of the fashion consumer.  <i>Celebrity fashion impact on fashion consumer identity</i> – consumer views the celebrity as an aspirational fashion figure.  <i>Emotional attachment level</i> – consumer assigns meaning to the celebrity and desires to identify with their idealised fashions.  <i>Consumption level</i> – consumer will pay money to get the right fashion and look that represents a celebrity.  <i>Emulation impact</i> – active in seeking to emulate and holds fashion celebrities in high regard.	<i>Meaning of celebrity fashion clothing to the consumer</i> – high-level meaning for clothing in the consumers life to be fashionable.  <i>Celebrity fashion impact on fashion consumer identity</i> – fashion consumer seeks to imitate celebrity looks.  <i>Emotional attachment level</i> – has a high emotional attachment to one or many celebrities and wants to look like them.  <i>Consumption level</i> – fashion consumer's purchasing is high and determined by the interaction of the buyer's personality and the image of the celebrity.  <i>Emulation impact</i> – fashion consumer vigorously wants to connect to the fashions of the celebrity.	<i>Meaning of celebrity fashion clothing to the consumer</i> – A new level and need of understanding clothing the fashion celebrity wear is driven by media and advertising.  <i>Celebrity fashion impact on fashion consumer identity</i> – The celebrity means something to the consumer and they adopt and imitate the fashions and looks of them.  <i>Emotional attachment level</i> – fashion attachment to the celebrity becomes so important in the role of the consumers life that it becomes part of their extended self and forms their identity and the consumer thus visually looks like the celebrity through their emulation but also becomes the celebrity through mannerisms and rates them self on the celebrity.  <i>Consumption level</i> – much of the fashion consumes life, specifically purchasing can be attributed to the desire to improve presentation and desirability from fashion celebrities.  <i>Emulation impact</i> – at this level there are elements of 'dream formula' purchasing where consumers take their individual self-fantasies and hold a strong need to imitate. Their ultimate dream is about owning, wearing and – or acquiring replicas of catwalk looks or celebrity couture fashions. Level of imitation is high. This consumer looks for celebrity products for status, needs and a relationship to embrace, attach and belong to for their imagined intimacy with their celebrity.
	Consumer doesn't feel the need to look at fashion celebrities.	Consumer is fashion conscious and holds the desire to look different and imitate fashions from high street.	Fashion consumer actively follows celebrities.	Fashion consumer looks towards being fashionable and emulating.	Imitation level high David Beckham Kim Kardashian Jenner Sisters Hadid Sisters



